

Centennial Year

The Cleveland Museum of Art Members Magazine

March/April 2016

CLEVELAND ART



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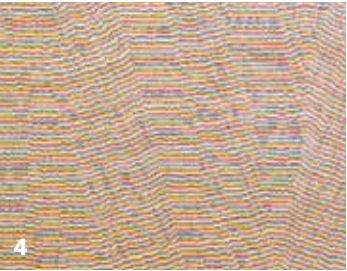
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NUDE DESCENDING A STAIRCASE (NO. 2), 1912. MARCEL DU-
CHAMP (FRENCH, 1897-1968). OIL ON CANVAS, 147 X 89.2 CM.
PHILADELPHIA MUSEUM OF ART, THE LOUISE AND WALTER
ARENSBERG COLLECTION, 1950. © ARTISTS RIGHTS SOCIETY
(ARS), NEW YORK / ESTATE OF MARCEL DUCHAMP



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Education Lectures, gallery talks,
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tivities offer myriad ways of learn-
ing about art and the museum.



Ask an Expert
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fascinating questions about the
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Gallery Game Attention to detail.

FROM THE DIRECTOR

Dear Members,

The photograph on the back of this magazine is especially fascinating to me be-
cause it was likely taken just about exactly 100 years ago—a few months before
the Cleveland Museum of Art opened its doors to the public, as the staff was
working tirelessly to get the displays ready in time for that big opening day in
June 1916. Coincidentally, at the moment I write this in January 2016, we are
working tirelessly to prepare the second of our centennial exhibitions, *Pharaoh:
King of Ancient Egypt*, for its public opening on March 13. That exhibition is the
subject of our front cover, and of guest curator Aude Semat’s article on page 5.

Also part of our centennial celebration is a year-long series of loans to
Cleveland of remarkable works of art from our peer institutions around the
world. The latest two of these are described in this magazine: Marcel Duchamp’s
Nude Descending a Staircase (No. 2), lent from the Philadelphia Museum of Art,
and a stunning Luba mask lent from the Seattle Art Museum.

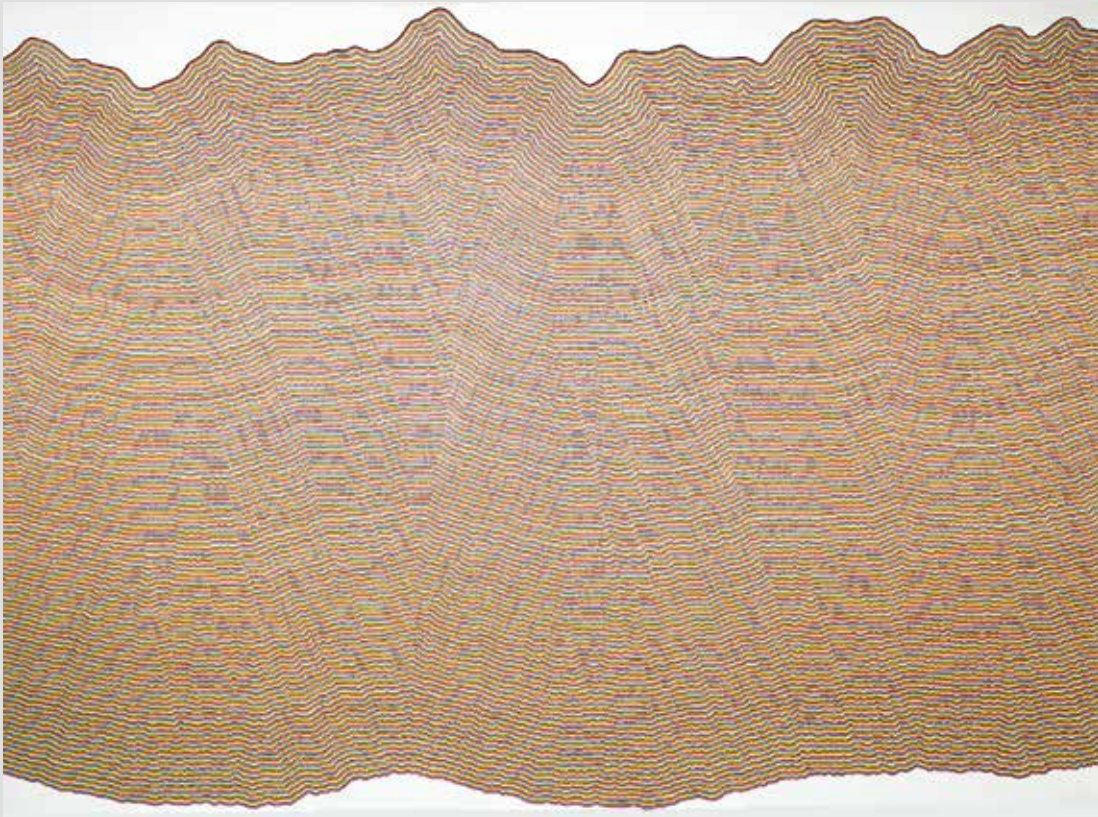
Since 1916 this museum has grown from an ambitious but fledgling en-
deavor into a dynamic and important institution, thanks in large part to the
relentless and careful work that has gone into building one of the world’s great
collections. This magazine, our annual issue sharing highlights of the previous
year’s acquisitions, reminds us of how that has happened: object by object, in-
sight by insight, discovery by discovery. The greatest centennial celebration of
all is that this astounding collection of art from around the world and across
history is here in this place in perpetuity, open to all, and free.

Sincerely,

William M. Griswold
Director



ACQUISITION HIGHLIGHT
Finial with Owl
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(Zenú) region. Gold, cast;
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and Greta Millikin Fund
2015.3



Pharaoh: King of Ancient Egypt Mar 13–June 12, Kelvin and Eleanor Smith Foundation Exhibition Hall. This exhibition brings 3,000 years of ancient history to life through some of the finest objects from the vast Egyptian holdings of the British Museum, from monumental sculpture to exquisite jewelry, supplemented by masterworks from the Cleveland collection.

The presentation of this exhibition is a collaboration between the British Museum and the Cleveland Museum of Art. Major support is provided by Baker Hostetler.

The British Museum
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Cleveland MAGAZINE

The Flowering of the Botanical Print Mar 26–July 3, James and Hanna Bartlett Prints and Drawings Galleries. Celebrating the centennials of the CMA and the Cleveland Botanical Garden, this exhibition traces the history of the fruit and flower print from its humble beginnings as simple black-and-white woodcuts in late 15th-century herbals to the splendors of 19th-century color prints and the lavish publications of botanists Dr. Robert Thornton and Pierre Joseph Redouté.

Supported by Gloria Plevin and her late husband, Leon Plevin.

Converging Lines: Eva Hesse and Sol LeWitt Apr 3–July 31, Kelvin and Eleanor Smith Foundation Exhibition Gallery. This exhibition celebrates the close friendship between two of the most significant American artists of the postwar era: Eva Hesse (1936–1970) and Sol LeWitt (1928–2007). It features approximately 50 works, including many that have not been exhibited publicly for decades.

Organized by the Blanton Museum of Art and made possible by the Henry Luce Foundation, Lannan Foundation, Agnes Gund, Jeanne and Michael Klein, and the Dedalus Foundation.

Jon Pestoni: Some Years Apr 23–July 10, Transformer Station. The Los Angeles-based painter’s first solo museum exhibition features paintings made during the past five years. Pestoni’s bold work comprises many layers, revealing how and why each brushstroke was made. Ranging from intimate to monumental scale, Pestoni’s paintings will be joined by works on paper and a suite of watercolors making their exhibition debut.

Imagining the Garden Through Mar 6, James and Hanna Bartlett Prints and Drawings Galleries. A selection of 50 drawings, prints, illuminated manuscripts, Indian miniatures, textiles, and decorative arts from the museum collection transports viewers to garden landscapes real and imagined.

Silent Poetry: Masterworks of Chinese Painting Through Apr 24, Julia and Larry Pollock Focus Gallery. Drawn from the museum’s renowned collection of Chinese paintings and in celebration of the museum’s 100th anniversary in 2016, this small but potent

exhibition features masterworks of Chinese art. A fine assemblage in various subjects and styles, spanning from the Song to the Qing dynasties, provides a visual feast: all are rare treasures and iconic works.

Supported by the generosity of June and Simon K. C. Li.

Pyramids & Sphinxes Through May 24, Mark Schwartz and Bettina Katz Photography Gallery. This visual feast explores photographers’ and other artists’ fascination with these enduring symbols of the vanished empire of the pharaohs. As photographic views of these wonders became commonplace, the awe-filled 19th-century views gave way in the 20th century to more cynical, ironic depictions.

Supported by the estate of Elizabeth Wade Sedgwick.

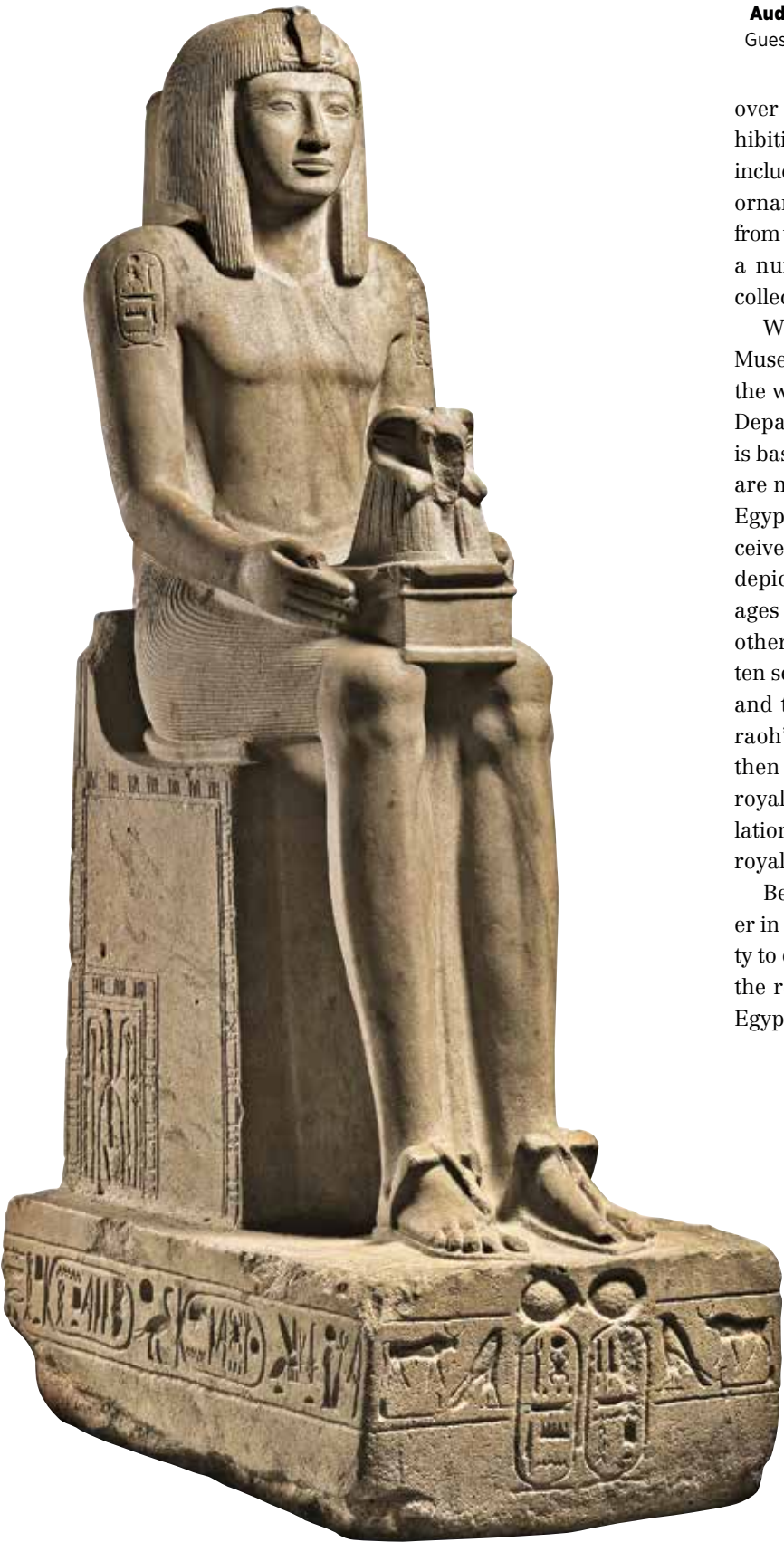
Muhammad Shah’s Royal Persian Tent Through June 26, Arlene M. and Arthur S. Holden Gallery. This newly acquired, jewel-like royal Persian tent, an imperial symbol of power and wealth, stars in a special focus exhibition.

Ji Yun-Fei: Last Days of Village Wen Through July 31, gallery 242. The recent acquisition *Last Days of Village Wen* by Ji Yun-Fei (born 1963) is the focus of this exhibition in the Chinese painting gallery. *Village Wen* depicts a fictional story addressing environmental issues and mass human migration in contemporary China. Other works in the show include traditional paintings from the collection articulating two recurring themes in Chinese art history: the relationships between past and present and between man and nature.

Wall Drawing #797 (detail), 1995. Sol LeWitt (American, 1928–2007). Black, red, yellow, and blue marker on wall; dimensions variable. LeWitt Collection, Chester, CT. © 2015 The LeWitt Estate / Artists Rights Society (ARS), New York

Art and Power in Ancient Egypt

A new exhibition explores the myths and realities behind the Egyptian pharaohs



Aude Semat Guest Curator *Pharaoh: King of Ancient Egypt* introduces viewers to the men (and women) who ruled Egypt over three millennia. Opening on March 13, the exhibition presents a varied selection of 145 objects—including monumental reliefs, stone sculpture, faience ornaments, splendid jewelry, and historic papyri—from the vast holdings of the British Museum, along with a number of masterworks from Cleveland’s own collection.

With nearly 100,000 objects, the British Museum’s Egyptian collection is one of the largest in the world. Originally developed by that institution’s Department of Ancient Egypt and Sudan, *Pharaoh* is based on the simple but dynamic idea that “things are not what they seem” when one looks at ancient Egypt and its rulers. On one side are our preconceived ideas about ancient Egypt, and the pharaohs’ depictions of themselves in written sources and images (let’s call it the official discourse), and on the other side are the realities of power. Organized in ten sections, the exhibition first addresses the myths and traditions surrounding kingship and the pharaoh’s relationships with the many gods of Egypt; then the reality and history of palace life and the royal family, governance of the country, and the relations between Egypt and its neighbors; and finally royal tombs and the afterlife.

Beyond exploring the myths and realities of power in Egypt, this exhibition also offers the opportunity to question Western views of Egyptian art through the representations of kings and kingship. Ancient Egyptian images were seen as “substitutes,” magi-

Seated statue of Pharaoh Seti II c. 1200–1194 BC. New Kingdom, Dynasty 19, reign of Seti II. Temple of Mut, Karnak, Thebes, Egypt. Quartzite sandstone; 164 x 49 x 85 cm. British Museum EA 26. © Trustees of the British Museum

Ornament of a winged scarab holding a sun disk c. 1886–1878 BC. Middle Kingdom, Dynasty 12, reign of Senusret II. Egypt. Lapis lazuli, feldspar, electrum, and carnelian; 1.8 x 3.5 x 3 cm. British Museum EA 54460. © Trustees of the British Museum

EXHIBITION
Pharaoh: King of Ancient Egypt
March 13–June 12
Kelvin and Eleanor Smith Foundation Hall
The presentation of this exhibition is a collaboration between the British Museum and the Cleveland Museum of Art.

Base of statue of Ramses II c. 1279–1213 BC. New Kingdom, Dynasty 19, reign of Ramses II. Egypt. Sandstone; 15 x 33 x 13.5 cm. British Museum EA 29282. © Trustees of the British Museum

cally efficient and alive. Thus, in most cases, a royal image stands in for the king and for his duties, chief among which is maintaining cosmic order, or *Maat*, mainly by ensuring Egypt’s territorial integrity and satisfying the gods.

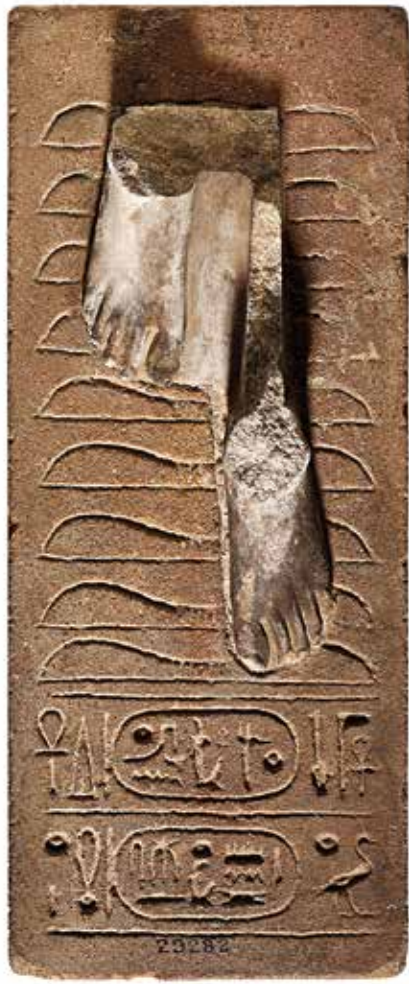
In this regard, one of the masterpieces of the exhibition is the seated statue of Seti II, a grandson of Pharaoh Ramses II who ruled at the end of Dynasty 19 (c. 1200–1194 BC). This statue represents the epitome of royal Egyptian imagery and its functions. First, several elements indicate the sitter’s royal status: his throne and birth names (enclosed in a cartouche and engraved on his shoulders and on the base), the rearing cobra on his forehead, and the animal tail hanging between his legs. Then, his peculiar pose in which he holds a ram’s head (the emblem of Amun-Ra) on a pedestal specifies the statue’s function. It is meant as an offering to Amun-Ra, at once a dynastic and a solar god, whose main



temple was located at Karnak in Thebes (modern Luxor). Although Seti II reigned during a period of confusion and political crisis, his statue conveys the impression that he still managed to please the gods. This beautiful example of Ramesside sculpture was a favorite of Henry Salt, a British consul whose collection it entered after its 1816 discovery at Karnak, presumably in the precinct of Mut temple. Its elegant features and quality workmanship may have helped to persuade the trustees of the British Museum to acquire Salt’s Egyptian collection three years later.

On a completely different scale, a small gold winged scarab ornament addresses the fundamental relationship between text and image in ancient Egyptian art. Such art can be considered “hieroglyphic,” as it is the simultaneous expression of writing and image. A hieroglyphic sign, or a group of hieroglyphic signs, can function as a representation. Conversely, elements of a representation can be interpreted as written symbols. Thus, in this exquisite jewel inlaid with lapis lazuli, feldspar, electrum, and carnelian, one can read the throne name of Pharaoh Senusret II—Khakheperra, or “Appearing is the Manifestation of Ra”—through the combination of three signs (from bottom to top): a hill (*kha*), a scarab (*kheper*), and a sun disk (*ra*).

Pharaoh’s effigies were meant to be powerful in every sense of the word, both as functioning images and as images of power. These magical and ideological aspects come to life on the base of a statue of Ramses II. The king’s feet are shown walking over nine bows. The bow itself probably refers to the deserts bordering the Nile valley, places often associated with disorder and everything foreign. Three is the mark of plural in ancient Egypt—the tripling of three here meaning “plurality of pluralities”—so the nine bows allude to all of Egypt’s possible enemies. This allegory’s role is to permanently repel



The graphic interplay better illustrates Egypt’s worldview than it does the actual geopolitical reality of the times.



chaos by literally stepping over Egypt’s traditional enemies (whose identity varied over time: Libyans, Nubians, people from Syria-Palestine, then Persians, Assyrians, Sea People, and others), hence their usual position on royal statue bases, on steps and balustrades, and on footstools. Captured enemies, with their arms tied behind their backs, were also depicted on

temple walls for the same purpose, sometimes with reference to actual foreign neighbors under Egyptian control, as on a red granite slab from the Bastet temple at Bubastis (Tell Basta). This temple relief is inscribed with the royal titulary of Ramses II above the names of his enemies, placed in rings or cartouches and topped by figures with hands behind their backs and linked together at the neck. However, this graphic interplay better illustrates Egypt’s worldview than it does the actual geopolitical reality of the times.

Whatever their real reception, images and architectural achievements enhanced the assertion of the pharaoh’s policy and authority on Egypt’s territory and even beyond, while being part of the broader ideological discourse on monarchy in Egypt. The examples shown here testify how art, religion, and power were closely intertwined in ancient Egypt; they also underline the different levels of interpretation about ancient Egyptian art and architecture that visitors will discover in *Pharaoh: King of Ancient Egypt*. 🏛️📖

TALK
Excavating Abydos
Sat/Apr 16, 2:00. Josef Wegner, University of Pennsylvania

Slab with the names of enemies c. 1279–1213 BC. New Kingdom, Dynasty 19, reign of Ramses II. Bubastis, Egypt. Red granite; 103 x 62 x 52 cm. British Museum EA 1104. © Trustees of the British Museum

CONCERTS
Amir ElSaffar’s Rivers of Sound Fri/Apr 15, 7:30
Tarek Abdallah and Adel Shams El-Din Wed/Apr 27, 7:30

Pyramids & Sphinxes

Over the course of more than 150 years, images of Egypt’s iconic landscape have ranged from awe-inspiring to cynical



Giza, Egypt, Son et Lumière 1980. Alex Webb (American, born 1952). Chromogenic print; 51 x 76 cm. Courtesy of the artist

EXHIBITION
Pyramids & Sphinxes
February 6–May 24
Mark Schwartz and Bettina Katz Photography Gallery

Imagine the shock of French writer Gustave Flaubert and photographer Maxime Du Camp when, during their explorations of Egypt in 1850, they stumbled upon an ancient, massive half-buried figure, part human and part animal, that fixed them “with a terrifying stare.” They fled in fright, although later circled back to photograph the monument, which before that date had been depicted only in a few drawings and lithographs.

Late 19th- and early 20th-century visitors would have had a very different reaction upon encountering the Great Sphinx of Giza: recognition. Du Camp’s images, and those of all the photographers who followed, deprived later visitors of the tingle of discovery and dampened the intensity of awe experienced by the two French travelers. By the time we get to the late 20th century, these monuments have become icons, still spectacular but also fodder for appropriation, irony, and humor. Juxtaposing 19th-century views with late 20th-century photographic interpretations, *Pyramids & Sphinxes* traces some of these shifts in attitudes and emotions.

Du Camp’s photographs, along with the work of other adventurous photographers and painters

Barbara Tannenbaum
Curator of Photography

of the time, were the primary sources of visual information about Egypt for most 19th-century Europeans. The exhibition presents examples of these awed and awe-inspiring images, many of them drawn from the museum’s collection. The show also marks the debut of a notable recent acquisition: a stunning watercolor of the portal of the Temple of Edfu by one of the great masters of Victorian English watercolor, John Frederick Lewis.

Lewis moved to Cairo in 1841 and stayed for almost a decade. He made the museum’s drawing on an expedition up the Nile with his wife in 1849–50, around the same period that the first photographers arrived in Egypt. At that time, the temple complex at Edfu was buried in sand to a depth of almost 40 feet. Lewis’s watercolor carefully renders and records, but transcends archaeological description to evoke the thrill of exploration and discovery. Also on view are two color lithographs based on drawings by another British artist, David Roberts. Such drawn and painted depictions served as models for the first photographers in Egypt, who came because of commissions from European governments or learned societies or to satisfy personal curiosi-

TALK
Pyramids & Sphinxes
Wed/Mar 9, 6:00, photography gallery, with Barbara Tannenbaum

ty. Some learned to use the medium just for their Egyptian travels.

The tombs, temples, and fallen colossi described by photographer Adrien Bonfils as “this present which is still the past” remained the artists’ primary subjects, even once the British began constructing modern industrial conveniences such as railroads and the Suez Canal to facilitate commerce and tourism. Nestled amidst these ruins of a once glorious but now vanished empire were modern huts and houses, but the artists sought angles that eliminated them from view. Pyramids and sphinxes in desolate landscapes became the Western world’s vision of 19th-century Egypt.

Commercial photographic ventures soon arose to satisfy intense European curiosity about biblical lands. By the 1860s, the widespread availability of prints and photographs, along with the rise of the middle class and improvements in transportation, stimulated tourism to the Middle East. Regularly scheduled tours filled steamboats and trains. For souvenirs, tourists would visit the studios of professional photographers, usually Europeans who had taken up residence in Egypt, and select images

from a standard catalogue of existing pictures. Two albums of images by professional photographers, assembled to commemorate excursions and sate the wanderlust of armchair travelers and amateur scholars, demonstrate the use of photography as memory, whether real or imagined. Then in 1888, the advent of the Kodak camera suddenly undercut the professionals’ market by allowing everyone to take their own photographs.

Despite our age’s familiarity with the monuments of ancient Egypt through pictures, artists still make pilgrimages to photograph them. Images by Lynn Davis, Paul Maurer, and Richard Misrach are imbued with the romance of their mid-19th-century predecessors. Others’ views comment on the impact of tourism, commercialism, and urban sprawl. Eugene O. Goldbeck’s 1971 panorama presents the pyramids and sphinx looming over roads clogged with tour buses and tourists. An ocean of plastic chairs for the nightly sound and light show flows between us and the pyramids in Alex Webb’s view of Giza. Both Webb and Misrach document modern urban life encroaching on ancient wonders, and

Fallen Statue at the Ramesseum, Thebes
1857. Francis Frith (British, 1822–1898). Albumen print from a wet collodion negative; 38.3 x 48.2 cm. Andrew R. and Martha Holden Jennings Fund 1992.236



Chasing Away Death

A “moon mask” on loan from the Seattle Art Museum

GALLERY 108
March 25–June 12

BELOW
Bukasandji Association
Two members in the village of Bunda, Democratic Republic of the Congo, 1927–35. Photo: Rev. William F. P. Burton. Royal Museum for Central Africa, Tervuren, Belgium

This face mask is one of the undisputed masterworks of Central African art in a Western collection, and arguably the most famous example of the round striped mask tradition of southeastern Congo’s Luba people. A highlight among the nearly 2,000 African works donated by Cleveland native—and pioneering collector—Katherine Coryton White to the Seattle Art Museum in 1980, it was first shown in the United States in an exhibition at the Cleveland Museum of Art in 1968. In fact, our museum owes more than 100 works to “Kat” White’s generosity, and these still constitute the core of our African art collection. That the Seattle Art Museum’s Luba mask was one of White’s own favorites is suggested by the fact that she used its image in her distinctive bookplate.

The mask’s striated surface decoration has led to its presumed connection with a male initiatory association called Bwadi bwa Kifwebe, shared between the Luba and the neighboring Songye peoples, though with different connotations. Among the Luba, a distinction would have been made between round female masks like the Seattle Art Museum’s, and oblong or hourglass-shaped masks identified as male. The white color of the masks’ stripes is thought to evoke positive connotations of nourishment and procreation, and to relate to the benign spirits of the dead and healing. The masks would have primarily danced in celebrations honoring the appearance of the new moon, a symbol of recognition, hope, and rebirth. This lunar symbolism also pertains to the popular Luba sculptural genre of female bowl-bearing figures used in royal divination.

However, instead of the Bwadi bwa Kifwebe, scholars have suggested that round striped Luba masks like this one may have played a role in the activities of a brotherhood or association known as Bukasandji (also called Kasandji or Kazanzi), which was condemned and heavily persecuted by both missionaries and administrators during the Belgian colonial regime because of its alleged “necrophagic rituals.” One of the Bukasandji’s actual purposes was to confront and eliminate sorcery as the source of misfortune and death. The practice of exhuming the corpse of a person suspected of evil actions is what led to the man-eating alle-

Constantine Petridis
Curator of
African Art

gations. In reality, bits of the body may have been consumed with the intention to absorb some of its life-force, but more were recuperated to serve for the making of protective charms. The remaining parts of the corpse were then burned and the ashes discarded in a river in order to annihilate the spirit of the deceased who was haunting his living descendants.

Among the various works created by artists of the Bukasandji brotherhood are adze-like wooden emblems decorated with an abstracted human head extending into a long beak. Known as *nyuzya*, they would have been carried, and most likely hung over the shoulder, by members of the association during the funeral of a deceased colleague. The iconography of these emblems seems to refer to the ground hornbill (*Bucorvus leadbeateri* or *B. cafer*), a large foraging bird that is considered to be the gatekeeper to the otherworld and thus closely asso-

Egypt and Nubia, Volume III: Approach of the Simoon-Desert at Gizeh 1849. Louis Haghe (British, 1806–1885), after David Roberts (British, 1796–1864). Color lithograph; 43.6 x 60.4 cm. Bequest of John Bonebrake 2012.263



the obverse: the pyramid and sphinx that form Las Vegas’s Luxor Hotel.

Views of the ancient marvels of Egypt seemed fantastic to 19th-century armchair travelers but were accepted as faithful depictions because of photography’s supposedly inherent truthfulness. Some 20th-century artists playfully question the medium’s reliability in their Egyptian images. Duane Michals and Ruth Thorne-Thomsen each built and photographed miniature versions of Egyptian structures that

have become such potent symbols—or prevalent clichés—that they no longer need to be real to evoke an emotional response. Fred Parker’s reinterpretation of a print by the 19th-century photographer Francis Frith is perhaps the ultimate example of the slippage between fact and fancy. Parker traced onto acetate a reproduction of one of Frith’s photographs but reversed all the values in it, creating a hand-drawn version of Frith’s photographic negative. He then made a photographic print from that negative. The print looks photographic and thus convincingly real, but close examination reveals its handmade origin.

Pyramid and Palms, California 1976. Ruth Thorne-Thomsen (American, born 1943). Gelatin silver print, toned, from a paper negative; 9.2 x 11.7 cm. Courtesy of Schmidt Dean Gallery, Philadelphia

“Journeys, those magic caskets full of dreamlike promises, will never again yield up their treasures untarnished,” wrote Claude Lévi-Strauss in *Tristes Tropiques* (1955). As you visit *Pyramids & Sphinxes*, consider the impact of your visual journey. A second visit to a place never has quite the same sense of discovery and adventure as the first. Has photography already taken us to all the places we may visit, from ancient Egypt to outer space, and thus forever tarnished all possibility of novelty? Or does it help us venture quickly beyond a first impression to gain a deeper, richer experience of place? 🏛️



Face Mask Luba people, Democratic Republic of the Congo. Wood, raffia, bark, twine; h. 92.1 cm. Provenance: probably field-collected in the Congo by Fr. Pierre Colle before 1908; Society of the White Fathers, Antwerp, 1908–61; Henri Kamer, New York, 1961–62; Katherine Coryton White, Cleveland, 1962–80. Seattle Art Museum, Gift of Katherine White and the Boeing Company, no. 81.17.869. Photo © Seattle Art Museum



TALKS

Apr 12, 13, 19, and 20, 2:00. *Kifwebe Mask*, from the Seattle Art Museum (gallery 108)

What all round Luba masks have in common are their references to the moon as a benevolent star and to the world of the benign dead.

RIGHT

Bukasandji Emblem Luba people, Democratic Republic of the Congo. Wood; h. 26 cm. Provenance: possibly Gaston-Denys Périer, Antwerp; Yvan Dierickx, Brussels; Alexis Bonew, Brussels. Private collection, Belgium. Photo © Paul Louis

FAR RIGHT

Helmet Mask Luba people, Democratic Republic of the Congo. Wood, fiber, bark; h. 43 cm. Provenance: acquired by Lt. Werner von Grawert in Usumbura (present-day Bujumbura, the capital of Burundi) in 1898–99. Linden-Museum Stuttgart, Germany (donated by Grawert in 1909), no. 58691. Photo: Anatol Dreyer. © Linden-Museum Stuttgart

ciated with the world of the dead, which is also at the center of the Bukasandji’s activities. The bird in turn points to a relationship with royal diviners who earn their powers through possession by a spirit named Kibawa. Such diviners—who worked in tandem with members of the Bukasandji association and shared some of their dress and accessories—wear the skull and beak of a hornbill suspended from a necklace. Interestingly, in light of the possible lunar symbolism of various Luba sculptural works, the Kibawa spirit itself is linked with both the color white and the moon.

The best known among the different mask types believed to have been used in the Bukasandji association are the rare examples sharing the avian shape of the nyuzya emblem, like a handsome mask in the Linden-Museum in Stuttgart, Germany. However, as mentioned earlier, judging from field research since the early 1900s it seems that striated round masks like the Seattle Art Museum’s would also have played a role in the Bukasandji. While both associations would be of Songye origin, scholars have estimated that the Bukasandji developed about a



century before the Bwadi bwa Kifwebe took root in Lubaland. The idea is that the striped round Luba masks were inspired in both form and iconography by the striated *bifwebe* masks of the Songye but that their role within the Bukasandji was actually to counter the growing influence and infiltration of the Bwadi bwa Kifwebe in Luba territory. The fact that at least the male bifwebe masks among the Songye were believed to draw on sorcery to assert social control, while the Bukasandji-related masks among the Luba were used to combat sorcery, is telling in this regard.

Whether striped or not, what all round Luba masks have in common are their references to the moon as a benevolent star and to the world of the benign dead. Given their presumed relationship with the Bukasandji association, one might argue, following the recommendation put forth by the art historian Julien Volper in his book *Under the Influence of the Songye* (Montreuil, France: Gourcuff Gradenigo, 2012, p. 121), that it would be more fitting to use *kwezi*, the Luba term for “moon,” rather than *kifwebe*, to identify the Seattle Art Museum’s mask and other such Luba sculptures in Western collections. However, since kifwebe is a generic name for “mask,” and the etymology of the term is “to chase away, or put to flight, death,” the designation is actually quite appropriate. ☞☞☞



MASTERWORKS ON LOAN

Infamy and Influence

Nude Descending a Staircase (No. 2)

The painting was known, but I wasn’t.¹—Marcel Duchamp in 1966

GALLERY 225

April 5–July 3

Marcel Duchamp’s iconic masterpiece *Nude Descending a Staircase (No. 2)* played a crucial role in spreading European modernism across the United States. A clear view of the painting was nearly impossible during its debut at the New York Armory

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Show of 1913 as crowds constantly surrounded this peculiar “abstraction.” Boldly breaking with tradition, Duchamp depicted a nude, mechanical-looking figure descending the stairs instead of reclining or lying down as convention dictated. Rendered in brown, black, and beige tones, the skeletal, insect-like figure of ambiguous gender barely resembled typical human contours, an artistic transgression that at the time was considered not just visually confusing, but also an affront to American morals and rules of social decorum.

Although the notoriety of this mechanical nude would precede Duchamp’s personal reputation throughout the early decades of his career, its initial reception was one of bewilderment and outrage. Ridiculed by critics and the public alike, the painting was skewered in the press as “an explosion in a shingle factory” and *Rude Descending a Staircase (Rush Hour at the Subway)*.² Deftly mixing artistic styles, Duchamp’s painting summarized many of modern art’s concerns: the monochromatic tonalities of splintered Cubist forms, the Futurists’ portrayal of bodies in motion, cinematic freeze frames, growing interest in the space-time continuum, and experiments with time-lapse photography by Étienne-Jules Marey, Eadweard Muybridge, and Thomas Eakins. The difficulty of classifying this enigmatic work only increased its infamy, with some critics comparing its *je ne sais quoi* with the mysterious intrigue of Leonardo’s *Mona Lisa*.³

Nude Descending a Staircase had a troubled history even before it arrived in New York. In the spring of 1912 it was rejected from the Paris *Salon des Indépendants* by a jury that included the artist’s two brothers and their friends—a painful blow for Duchamp, then only 25 years old. When the painting was exhibited at the Armory a year later, the magazine *Art News* offered a \$10 prize to anyone who could “find the lady,” claiming it would



Nude Descending a Staircase (No. 2) 1912. Marcel Duchamp (French, 1887–1968). Oil on canvas; 147 x 89.2 cm. Philadelphia Museum of Art, The Louise and Walter Arensberg Collection, 1950-134-59. © Artists Rights Society (ARS), New York / Estate of Marcel Duchamp

be nearly impossible to discern either a figure or staircase.⁴ Readers’ responses published the following week ran the gamut. Some suggested the figure might be male or that the painting should be turned upside down; others accused Duchamp of having defective eyesight or an inability to record accurate impressions, or of simply seeking notoriety.

Such suspicions about Duchamp’s iconoclastic leanings were not entirely incorrect. *Nude Descending a Staircase* was, in fact, the artist’s first attempt at liberating art from the realm of the purely retinal or visual and returning it to the conceptual and cerebral faculties of the mind. The same year the painting was exhibited in New York, Duchamp created his first “readymade” by mounting a bicycle wheel on a kitchen stool. In the following decades, such works as *Bicycle Wheel* and *Bottle Rack*—sculptures that are exactly what their titles describe—altered the course of 20th-century art by calling into question time-honored qualities of originality and craftsmanship. By selecting everyday objects

and altering them only minimally, Duchamp rejected the preciousness of individually hand-crafted art in exchange for reproducible works that represented a novel, one-of-a-kind idea.

Known to reproduce his own originals, Duchamp is widely credited with introducing three-dimensional multiples into the art market. Three years after *Nude Descending a Staircase* was purchased by San Francisco art dealer Frederic Torrey for \$324 at the close of the Armory exhibition, Duchamp made an



Portrait multiple de Marcel Duchamp (Five-Way Portrait of Marcel Duchamp) 1917. Unidentified photographer. Gelatin silver print. Private collection. Image courtesy Francis M. Naumann Fine Art, New York

exact, full-scale reproduction of the work, which he titled *Nude Descending a Staircase (No. 3)*.⁵ Created by superimposing ink, colored pencil, and paint onto a large photograph of the original, Duchamp’s copy was acquired by the artist’s most important patrons, Walter and Louise Arensberg.

This opportunity for the Cleveland Museum of Art to display *Nude Descending a Staircase (No. 2)* dovetails dynamically with the museum’s relationship to both the painting and the artist. In August 1936, Duchamp was returning home after visiting the Arensbergs in Hollywood when he stopped by the Cleveland Museum of Art to view *Nude Descending a Staircase (No. 2)*, his most important and best known oil painting (which he had not seen in 13 years), at the time on loan to the museum for an exhibition commemorating its 20th anniversary. To Duchamp’s delight, a misreading of the abbreviation “ex” as “expired” instead of “exhibition” led to the listing of Duchamp as dead by 1933 in the catalogue; according to the *Plain Dealer*, however, Duchamp was “immensely entertained” by the misprint.⁶ During his daylong visit to the museum, Duchamp made a series of notes about the painting, descriptions that helped guide the hundreds of small replicas he would subsequently produce not only of this painting but of many of his most important works—faithful miniature replicas that he would ultimately assemble to create his portable “museum in a box.”⁷ Titled *From or by Marcel Duchamp or Rose Sélavy*, Duchamp’s *Boîte-en-valise* contains small watercolors, scale models, cutouts, and prints cataloguing his life’s work, including *Nude Descending a Staircase (No.*

From or by Marcel Duchamp or Rose Sélavy 1935–40, 1963–66 (series F). Marcel Duchamp. Red leather box containing 80 objects (collotypes; letterpress, pochoir, and lithographic prints); gouache, green lacquer, varnish, celluloid, wood; objects of glass, oilcloth, and ceramic; 41.5 x 38.5 x 9.9 cm overall. Andrew R. and Martha Holden Jennings Fund 2007.157. © Artists Rights Society (ARS), New York

2). The Cleveland Museum of Art acquired a box from this series in 2007, which—along with other works by Duchamp’s colleagues in the Dada and Surrealist movements—will be on display alongside this notorious painting when it returns to Cleveland on April 9 for the museum’s centennial celebration.

Once referred to as “the only painter to awaken an entire continent to a new art,” Duchamp’s *succès de scandale* in New York continues to remain a key aspect of his artistic identity more than 100 years later.⁸ Contemporary artists, including Joseph Kosuth, Sherri Levine, Mike Bidlo, Larry Rivers, and Kira O’Reilly, have produced paintings, sculptures, and performances that appropriate and

reinterpret this famous painting.⁹ During O’Reilly’s 2009 performance *Stair Falling* at the Whitworth Art Gallery in Manchester, for example, the artist painstakingly tumbled down a set of stairs completely nude and in slow motion over the course of several hours, creating an entirely new work while also abstracting and reconfiguring Duchamp’s desire to depict movement. While many artists might consider such gestures an affront to the legacy of their work, Duchamp, who has been described as a “one-man movement,” would surely have been thrilled to know that the reputation of his infamous painting encompasses not just one but many incarnations.¹⁰ 🏠



This opportunity for the Cleveland Museum of Art to display *Nude Descending a Staircase (No. 2)* dovetails dynamically with the museum’s relationship to both the painting and the artist.



Previous Visit Duchamp’s iconic masterpiece was in Cleveland for the museum’s 20th anniversary exhibition in 1936, and the artist stopped here to see it. Photo: CMA archives

NOTES

1. Pierre Cabanne, *Dialogues with Marcel Duchamp* (New York: Viking Press, 1971), 45.
2. The phrase “an explosion in a shingle factory” is attributed to both Julian Street and Joel E. Spingarn; see Street, “Why I Became a Cubist,” *Everybody’s Magazine* 28 (June 1913): 816, and Milton W. Brown, “Rude Descending a Staircase,” *The Story of the Armory* (New York: Abbeville Press and Joseph H. Hirshhorn Foundation, 1988): 137. J. F. Griswold’s cartoon, *The Rude Descending the Staircase (Rush Hour at the Subway)*, appeared in the *New York Evening Sun* on March 20, 1913.
3. “The ‘Nude Descending the Stairway’ [sic] rivaled in fame the Mona Lisa,” wrote Mary Roberts, cautioning that the painting was “equally hard to find.” See Roberts, “Science in Art, as Shown in the International Exhibition of Painting and Sculpture,” *Craftsman* 24 (May 1913): 216.
4. *American Art News* 11, no. 21 (March 1, 1913): 3.
5. In December 1911, Duchamp also made an earlier oil study on cardboard, *Nude Descending a Staircase (No. 1)*; the third version was executed in late 1916. The fourth version was produced in 1918 in miniature form as a birthday gift for Carrie Stettheimer’s dollhouse. By 1919, the Arensbergs purchased *Nude Descending a Staircase (No. 2)* from Torrey for \$1,000. See Francis Nauman, *The Recurrent Haunting Ghost: Essays on the Art, Life and Legacy of Marcel Duchamp* (New York: ADAGP; Paris: Readymade Press, 2012): 24–25; and Scott Homolka, Beth A. Price, and Ken Sutherland, “Marcel Duchamp’s FILS: *Nude Descending a Staircase (No. 3)*,” in *aka Marcel Duchamp: Meditations on the Identities of an Artist*, ed. Anne Collins Goodyear and James W. McManus (Washington, DC: Smithsonian Institution Scholarly Press, 2014): 107–22.
6. Grace V. Kelly, “Artist, Listed as Dead, to Fly Here; Milliken Puzzled by Error in Catalog as Painter of ‘Nude Sets’ [sic] Visits,” *Cleveland Plain Dealer*, August 25, 1936; see also Kelly’s article “Artist Finds ‘City Chicken’ Illusion; Painter of ‘Nude Descending the Staircase’ [sic] Visits Museum and Learns New Art,” *Cleveland Plain Dealer*, August 27, 1936.
7. Ecker Bonk, *Marcel Duchamp, The Portable Museum. The Making of Boîte-en-valise de ou par Marcel Duchamp ou Rose Sélavy*, trans. David Britt. (London: Thames and Hudson, 1989): 212.
8. Discussing *Nude Descending a Staircase (No. 2)* with Duchamp, Pierre Cabanne noted, “It’s been said that you were the only painter to awaken an entire continent to a new art,” to which Duchamp modestly replied, “The continent couldn’t have cared less! Our milieu was very restricted, even in the United States.” See Cabanne, *Dialogues*, 45.
9. In 2013, Francis Nauman staged an exhibition at his New York City gallery titled *Marcel Duchamp: Nude Descending a Staircase, An Homage*, which included all of the artists named here except for O’Reilly.
10. On February 5, 1951, the Abstract Expressionist painter Willem de Kooning referred to Marcel Duchamp as a “one-man movement” during a talk delivered at the “What Is Abstract Art?” symposium at the Museum of Modern Art in New York.

Initial Impressions

Stop by gallery 115 to see lavishly illuminated Italian choral books of the Renaissance



Initial G from a Gradual: Christ, Virgin, and Saints c. 1370–77. Don Silvestro dei Gherarducci (Italian, Florence, 1339–1399). Ink, tempera, and gold on parchment; 38.6 x 36.5 cm. Purchase from the J. H. Wade Fund 1930.105

A variety of liturgical manuscripts were used during the Middle Ages and the Renaissance for the celebration of the Mass and offices. These included missals, gospel lectionaries, choir psalters, breviaries, gradu- als, and antiphonaries. Of these, large music choral manuscripts were often the most spectacularly decorated. Choral books were usually produced as multivolume sets to cover the entire liturgical year. The two main types of choral books in the Renaissance were the gradu- al, which contained the musical parts of the Mass, and the antiphonary, which contained the music for the daily office. All medieval churches were expected to have a gradu- al and an antiphonary (always made in several volumes), and all monasteries were certain to own them.

Choral books were usually made in large format in order to be placed on a lectern where they could be viewed simultaneously by the members of a choir. Given their large scale and prominent placement, they would have been highly visible within a church and therefore became symbols of that church’s prestige and dignity. Only the wealthiest ecclesiastical foundations could afford to commission the most lavish choral books, which were frequently decorated with large letters containing sacred figures or religious scenes, known as historiated initials. These illuminated initials not only illustrated liturgical feast days within their texts but also served as visual aids that enabled the user to navigate through the volume. Many of the finest and most richly decorated choral books were made in Italy during the Renaissance. Some of the most spectacular examples in the museum’s collection are now on view in gallery 115 through the end of this year.

The technique of manuscript illumination is essentially the same as painting on panel. However,

instead of wood panel, the texts, gold, and paint in a manuscript were applied to parchment or animal skin, a very durable support. The illuminator began with a primer, then laid down the gilding and pigments. Initials and marginal decoration provided the book with a look of great luxury. Before the era of printing, the copying of a text by hand was a laborious, time-consuming, and expensive process. The decoration of books also represented a substantial investment of time and resources. In 14th- and 15th-century Italy, panel painters were usually entrusted with commissions for illuminating books. Some of the epoch’s most prestigious Italian painters illuminated books in addition to painting frescoes or altarpieces in order to eke out a living, and major centers—Florence, Siena, Milan, Rome, Mantua, Perugia, and Ferrara—developed with reputations for high-quality book illumination.

The achievements of the Florentine school of illumination are represented in the museum’s collection by a beautiful illuminated initial “G” dating to 1370–77 by Don Silvestro dei Gherarducci (1339–1399), a Camaldolese monk. The initial introduces the text

Gaudeamus omnes in Domino (Let us rejoice in the Lord), the beginning of Introit for the Feast of All Saints (November 1). The highly chromatic initial with punched and burnished gold represents the enthroned Christ, with the Virgin Mary seated at his right to whom rows of saints and angels turn in adoration. This monumental “G” is generally considered to be the artist’s masterpiece; it belonged to a large set of choir books illuminated for his monastery of Santa Maria degli Angeli in Florence. Don Silvestro became a monk there in 1352 at age 13, became prior in 1398, and died the following year.

So famous were the choir books of Santa Maria degli Angeli that they were admired by both Lorenzo the Magnificent and his son, Giovanni, the future Pope Leo X. The degli Angeli choir books represent one of the crowning achievements of the art of illumination in early Renaissance Florence. Giorgio Vasari, a 16th-century painter and art historian who claimed to have seen them many times, was amazed that works of such refinement could have been produced during that period, meaning 150 years or so before his own day.

Stephen N. Fliegel
Curator of Medieval Art

Leaf from a Gradual: Initial R with the Mass of the Dead 1480s. Jacopo Filippo Argenta (Italian, Ferrara, active c. 1478–1501). Ink, tempera, and gold on parchment; 77 x 52 cm. Purchase from the J. H. Wade Fund 1927.426

Another outstanding leaf from a choral book is a historiated initial “P” depicting the Nativity. It is used to celebrate one of the most joyous events of the Christian Church—the birth of Christ. This splendid leaf contains the chants used for that particular Mass. It features a prominent initial “P” with sprays of foliage along three sides of the page. The initial was painted by one of the most prominent Florentine illuminators of the late 15th century, Attavante degli Attavanti (1452–1520/25), whose patrons included Duke Federigo da Montefeltro of Urbino, King Matthias Corvinus of Hungary, and the Medici Pope Leo X. Attavante’s miniatures often include detailed landscapes with receding vistas and sun-drenched hills, townscapes, and ultra-marine skies. His figures are delineated with distinctive eyes, and their beards can occasionally assume the “heroic” look of Old Testament patriarchs. At times his youthful males suggest the sculptures of Verrocchio, under whom he reputedly studied. Attavante had a large workshop in Florence and often collaborated with other illuminators on important projects. The border ornament is certainly the work of an assistant, while Attavante himself painted the scene of the Nativity within the initial.

A stunning, extensively decorated leaf from a gradual dating to the 1480s is dominated by a large historiated initial “R” (for *Requiem aeternam*, from the Mass of the Dead) painted in Renaissance Ferrara. Illuminated by Jacopo Filippo Argenta (active c. 1478–1501), it includes a realistically painted scene in which a central priest surrounded by acolytes



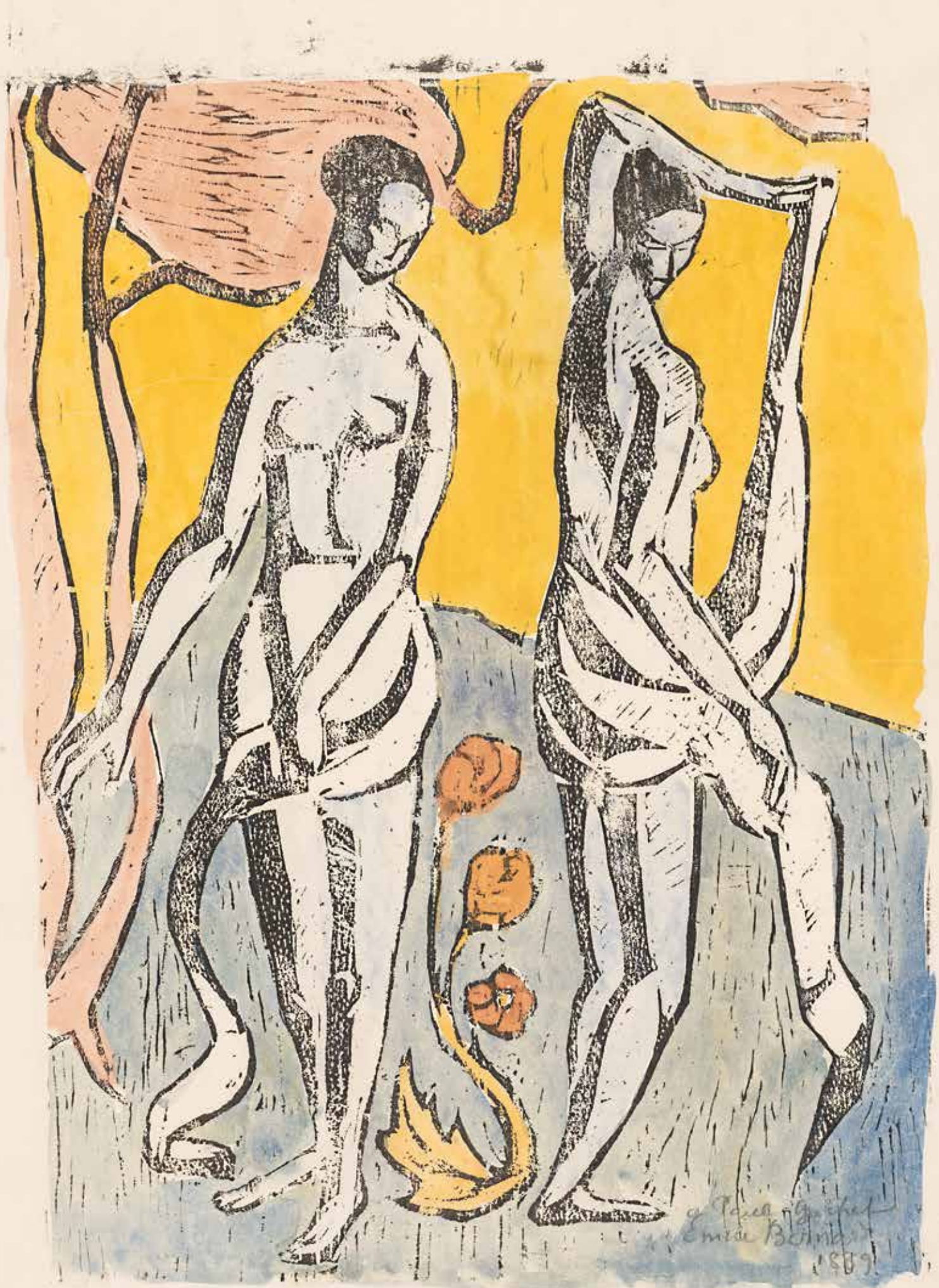
Leaf Excised from a Gradual: Historiated Initial P with the Nativity c. 1500. Attavante degli Attavanti (Italian, Florence, 1452–1520/25) and workshop. Ink, tempera, and gold on parchment; 59.8 x 41 cm. The Jeanne Miles Blackburn Collection 2003.173



stands over the body of the deceased and reads the Office of the Dead. The ceremony takes place within a vaulted chapel that recedes in space to create the illusion of perspective.

The leaf comes from one of 21 choral books known to have been commissioned by Bartolommeo delle Rovere for Ferrara Cathedral. Delle Rovere, nephew of Pope Sixtus IV, was the Bishop of Ferrara from 1474 to 1494, and his heraldic arms appear at the bottom of the page—a shield bearing an oak tree (*rovere* in Italian) surmounted by a patriarchal cross. Argenta worked on the choir books for Ferrara Cathedral from 1478 to 1486.

Throughout the Middle Ages and Renaissance, every church, chapel, and community of monks or nuns needed choral books, and the copying and “noting” (supplying the music) of manuscripts went on continuously throughout Europe, even beyond the invention of printing. These beautiful books were among the most prestigious treasures of a church or monastery. Today, numerous Italian choral books, including detached leaves and fragments, are preserved in museums and libraries around the world, their parchment leaves and gold and silver illuminations as brilliant and fascinating to our eyes as they were centuries ago to Renaissance men and women. Many are artistic masterpieces and works of great historical importance.



Acquisitions 2015

A range of fascinating new objects entered the museum's collection last year



Lightning Fields 128
2009. Hiroshi Sugimoto
(Japanese, born 1948).
Gelatin silver print; 182.2 x
152.4 cm. Promised gift to
the Cleveland Museum of
Art from the Fred and Laura
Bidwell Foundation. Cour-
tesy Fraenkel Gallery, San
Francisco

**The Nymphs (Les
Nymphes)** 1890. Émile
Bernard (French, 1868–1941).
Woodcut, hand colored with
watercolor; 59.1 x 47.8 cm
(sheet). Gift of the Print Club
of Cleveland in celebration
of the museum's centennial
2015.152

Acquisitions last year arrived from near and far and by many paths. A spectacular Persian royal tent with silk embroidery made for Muhammad Shah (ruled 1834–48) made its institutional debut in the Arlene M. and Arthur S. Holden Gallery. Seven wall panels form a half-circle that enfolds and dazzles visitors.

Gifts from generous donors enriched numerous aspects of the collection. Agnes Gund gave a work by the celebrated conceptual artist David Hammons, *Untitled (Basketball Drawing)*, in honor of LeBron James. *Phenomena When I Looked Away*, a poured oil and enamel painting by the second-generation Abstract Expressionist Paul Jenkins, joined the American paintings collection. A gift of 38 works by the American photographer Aaron Siskind was made by Richard and Alice Thall in honor of the Robert Mann Gallery. The Print Club of Cleveland provided the funds for an early 16th-century woodcut by Lucas Cranach the Elder, and generously supported the acquisition of a hand-colored woodcut, *The Nymphs*, by Émile Bernard in celebration of the museum's centennial.


The works on paper collections grew through numerous acquisitions, including drawings by Santi di Tito, John Frederick Lewis, and John Marin, and an engraving by Martin Schongauer. A portrait

Heather Lemonedes
Interim Co-Chief Curator

by the eminent Victorian photographer Julia Margaret Cameron featuring Julia Jackson, mother of the novelist Virginia

Woolf, greatly enhanced the collection of 19th-century photography. Also notable was the promised gift of half of Fred and Laura Ruth Bidwell's great collection of contemporary photography.

Twelve Pre-Columbian gold objects from the Isthmian and Central Andean regions were acquired in a banner year for the collection of art from the ancient Americas. The acquisition was featured in a small exhibition in the spring.

Two Japanese hanging scroll paintings, including a rare depiction of the grounds of the Kasuga Shrine complex, one of the most important religious sites in Japan, joined the renowned Asian collection. In addition, an eight-panel folding screen, *Orchids and Rocks*, by Yi Ha-eung, a literati painter and regent who ruled for his son, King Gojong, from 1866 to 1873, enriched the collection of Korean art. A wood sculpture of a male power figure made by the Igbo in Nigeria, one of Africa's richest and most important centers of artistic creation, bolsters the growing collection of African art. Acquisitions in the contemporary art area include an installation by Haim Steinbach and a video by Oliver Laric. Galleries are noted where works are currently on view. 

**Royal Tent Made for
Muhammad Shah (ruled**

1834–48) 1834–48. Persia,
Rasht, Qajar period. Plain
weave: inlaid work, wool;
embroidery: silk, chain
stitch; tape, leather, rope.
Exterior: plain weave:
cotton; 360 x 400 cm overall.
Purchase from the J. H. Wade
Fund 2014.388

A rare royal Persian tent qualifies as one of the most spectacular and astonishing acquisitions of a lifetime. Royal tents were beautiful and potent symbols of imperial power and wealth throughout the greater Middle East. Rulers owned thousands of tents. They provided shelter and shade, but more importantly served essential functions in tent compounds for imperial ceremonies, travel, and military campaigns. Distinguished by size, tents could be as large as castles and were often royal gifts.

This elaborately decorated round tent with a center pole that bears the name of Muhammad Shah, who ruled Persia from 1834 to 1848 during

Louise W. Mackie
Curator of Textiles
and Islamic Art

the Qajar dynasty, continues traditions shown in Persian paintings of pleasure tents in garden settings 300 years earlier: embellished interior walls and ceiling, plain cotton exterior, and striped exterior valance. Seven of the 14 original wall panels survive, each adorned with a vase of exuberant blossoms set between robust birds, possibly see-see partridges and black francolins, under a niche suggesting an architectural arcade, and the complete ceiling with 14 radial panels enriched with the same birds amid entwined branches. A scrolling floral vine framing each wall and ceiling panel unifies the dazzling interior. A second inscription with the name Fath ‘Ali may identify the master court artist.

The tent was made in a distinctive mosaic-like technique. Decorative motifs in colorful woolen fabrics, such as vases, birds, and blossoms, were inlaid in the woolen ground cloth and secured by a few stitches to create a smooth single surface. The inlaid junctures were then concealed by lustrous silk thread in chain-stitch embroidery, which also creates branches, vines, and decorative details. It was made by professional craftsmen in a royal workshop in Rasht, located by the Caspian Sea, in a technique recorded in the 1670s that was used in Asia but seemingly not in Europe.

The sturdy tent has a solid structural framework, supported by a center pole (now modern), 14 radial straps concealed in the ceiling, leather patches with iron rings to attach guy ropes, and wooden struts between the wall panel niches. Originally, the wall panels were attached to the ceiling by a cord with loops, the equivalent of an early zipper. Currently, the tent is installed in the Arlene M. and Arthur S. Holden Gallery (gallery 234) with a special cantilevered metal armature that supports the edges of the roof and provides an apparatus for suspending the walls. When visitors enter the tent, its jewel-like interior frequently inspires a word of praise, “beautiful.” 𐎧𐎠𐎼𐎿

Pitching the Royal Tent Sat/Mar 19, 2:00. Plan to attend a special presentation about Muhammad Shah’s royal Persian tent by the CMA curator, a guest scholar, and talented museum staff members who prepared the installation (see p. 42).

The Passion: The Lamentation 1509. Lucas Cranach the Elder (German, 1472–1553). Woodcut; 25 x 17.1 cm. Gift of the Print Club of Cleveland 2015.39



The *Nymphs* (*Les Nymphes*) (see p. 18), a woodcut by Émile Bernard from 1890 that is vividly hand colored with watercolor, is known in only three impressions: this one, now in Cleveland; one in the Bibliothèque de l’Institut National d’Histoire de l’Art, collections Jacques Doucet, with a blue sky and green foreground; and another whose location is unknown, painted in somber beige. The bright yellow background of the Cleveland impression radiates sunshine and warmth, reflecting the theme of the life-giving force of the sun and growth in nature that occupied Bernard’s friends Paul Gauguin and Vincent van Gogh, who also used yellow symbolically. Another link with these artists is that

Jane Glaubinger
Curator of Prints

Bernard inscribed the print to their benefactor, the physician Dr. Paul Gachet.

Although Bernard dated Cleveland’s example 1889, the other two are inscribed 1890, a more logical date for *The Nymphs* since in 1889 the artist was back in Paris producing a set of black-and-white zincographs (lithographs printed from zinc plates), *The Bretons* (*Les Bretonneries*), that illustrate the lives of Breton women. The figures in these prints are large and stocky, an appropriate style to depict peasants whose lives are rooted in the land. *The Bretons* were exhibited at the Volpini café near the Exposition Universelle in the summer of 1889 together with a set of zincographs by Gauguin that were printed on brilliant canary yellow paper. The bright yellow background of Cleveland’s impression of *The Nymphs* emulates Gauguin’s choice of support.

The Nymphs exemplifies how Bernard quickly developed a new style of elongated, weightless forms in 1890. His fascination with the theme of nude bathers outdoors may have been stimulated by his admiration for the work of Paul Cézanne, who painted this subject numerous times. Bernard used a planar approach to the figure, a simplification of Cézanne’s efforts to reduce figures to geometric shapes, although Bernard’s graceful, almost ballet-like poses are in a completely different mood than the older painter’s more substantial bathers. Van Gogh wrote to his sister that “Bernard is trying to do elegant, modern figures in the manner of ancient Greek and Egyptian art.”

Instead of producing the meticulously printed impressions popular in late 19th-century France, Bernard favored zincography, where drawing on a zinc plate creates irregularities, and woodcut, which allows for the unique printing of each impression. Like Gauguin, whose woodcuts seem unsophisticated and handmade, Bernard carved the wood block in a rough manner and experimented with how the block was inked and printed, then hand colored impressions with watercolor, achieving a variety of effects.

Lucas Cranach the Elder was trained by his father, the painter Hans Maler. He began to make woodcuts in about 1501, and over the following several years made a number of elaborate compositions of religious and secular subjects. He began his career in Vienna, where printing had barely started, but in 1505 became court painter to Elector Friedrich

The Passion: Christ in Limbo c. 1480. Martin Schongauer (German, c. 1450–1491). Engraving; 16.5 x 11.7 cm. Norman O. Stone and Ella A. Stone Memorial Fund 2015.20

the Wise of Saxony and established his workshop in Wittenberg. Now a major figure in printmaking, between 1506 and 1509 Cranach produced prints of courtly subject matter such as depictions of tournaments and a large woodcut of a stag hunt.

Friedrich the Wise had founded the University at Wittenberg in 1502, and it became one of the most important centers in Europe for humanistic and religious thought. Martin Luther was a professor there from 1512 and Cranach became his close friend. Friedrich actively encouraged Cranach’s production of prints, and his Saxon coat of arms appears prominently on most of them, which raised the status of prints to the level of aristocratic sponsorship, a critical factor in the burgeoning status of the woodcut at this time. Cranach’s prints advertised the vitality of Friedrich’s court and the magnificence of his patronage. In 1508 Friedrich granted Cranach a coat of arms—a winged serpent—which then functioned as the artist’s signature.

In 1509 Cranach, a prolific printmaker (he designed 148 woodcuts and engraved nine plates between 1505 and about 1521), produced a set of Passion woodcuts likely commissioned by Friedrich. This rare, fine impression of *The Lamentation* joins the only other subject from this series already in the museum’s collection, an excellent impression of *The Crucifixion*. Adding *The Lamentation*, a scene of intense emotional grief, to create a pair of Passion subjects enhances the sense of overwhelming sorrow at the death of the Savior.

Martin Schongauer was the best-known painter and engraver of the 15th century. The son of a goldsmith who was educated at Leipzig University, he established a workshop in Colmar by 1471.

Schongauer was the first painter to produce a substantial number of engravings, a technique previously confined to the field of goldsmithing. While the main aim of earlier engravers had been the decorative appearance of a schematic design, his objectives were the interpretation of emotion, form, and texture, and figures set in a space clearly defined with light and shade. He developed an incredible technical facility, cutting grooves into the copper plate as if drawing with ink on paper.

Schongauer’s prints have a pious, devotional character and are distinguished by ornate drapery configurations that link them directly to the international Gothic style that flourished throughout Europe in the early years of the 15th century. The



courtly elegance of Schongauer’s figures as well as their delicate facial types, gentle expressions, and amiable mood represent a final flowering of the northern Gothic spirit.

The Passion, an important set of 12 prints, illustrates the final events of Christ’s life. *Christ in Limbo* depicts the moment of the Savior’s appearance, when the gates of hell wondrously open, despite being guarded by devils. A triumphant Christ, bathed in radiant light and carrying the banner of the cross, strides forward. The first three rescued souls, kneeling in the front row, include Adam, who grasps Christ’s hand, Eve, and Saint John the Baptist.

Christ in Limbo was executed at the end of Schongauer’s printmaking career, when his work was characterized by restraint and lucidity. Unnecessary detail was eliminated to concentrate attention on the most salient elements of each scene, achieving a greater harmony and compositional simplicity. Here Christ, bathed in light, is highlighted and isolated against a blank background. A calm, monumental figure, Christ is contrasted with the demonic monsters he has just vanquished. An especially beautiful impression, printed when the copper plate was still unworn, *Christ in Limbo* exemplifies the expressive strength, exquisite style, and impeccable craftsmanship of the most important early German printmaker. ■■■



Lower Manhattan 1914. John Marin (American, 1872–1953). Watercolor; 41 x 48 cm. Severance and Greta Millikin Purchase Fund 2015.62

John Marin is considered by many to be the greatest American watercolorist of the 20th century. With bold applications of color and the use of line as a rhythmic—rather than descriptive—element, he transformed the medium of watercolor into a modernist idiom. One of the artist’s first representations of New York City, *Lower Manhattan* exemplifies Marin’s experimental and spontaneous style. The skyscraper depicted in the foreground is likely the Broadway-Chambers Building, designed by Cass Gilbert, the architect who designed the Woolworth Building, featured in several of Marin’s watercolors and etchings of 1913. The jagged lines that radiate from the skyscraper in *Lower Manhattan* suggest the ceaseless activity of urban life. In the distance, the Brooklyn Bridge—

Heather Lemonedes
Curator of Drawings

the first steel-wire suspension bridge—spans the East River. *Lower Manhattan* was once owned by Alfred Stieglitz, the photographer, art dealer, and steadfast champion of American modern art.

One of the masters of watercolor during the Victorian period, John Frederick Lewis was the first English artist to spend an extended period in Egypt, and his unbroken sojourn of more than nine years in Cairo is unique among his compatriots. This study is one of about a dozen surviving watercolors of temples painted on an expedition up the Nile that Lewis and his wife made in 1849–50. It depicts the ancient ruins at Edfu; a door through the pylon reveals a view of the temple beyond.

The Temple of Edfu: The Door of the Pylon 1850. John Frederick Lewis (British, 1805–1876). Watercolor, wash and point-of-brush work, and gouache and graphite; 35.5 x 43.3 cm. John L. Severance Fund 2015.73



Agony in the Garden c. 1591. Santi di Tito (Italian, 1536–1602). Pen and brown ink, brown wash, heightened with white gouache with traces of black chalk; 20.2 x 15.1 cm. John L. Severance Fund 2015.14

Startling in its restrained power and minimal approach, the composition is remarkably modern. The tan-colored paper provides the composition’s basic palette, evoking the sandstone blocks used to build the temple and the hue of the surrounding expanse of desert. Lewis delineated the temple’s famous hieroglyphics with pen and ink. A rectangle of azure watercolor representing the sky glimpsed through the doorway of the pylon is the most vivid passage in the drawing.

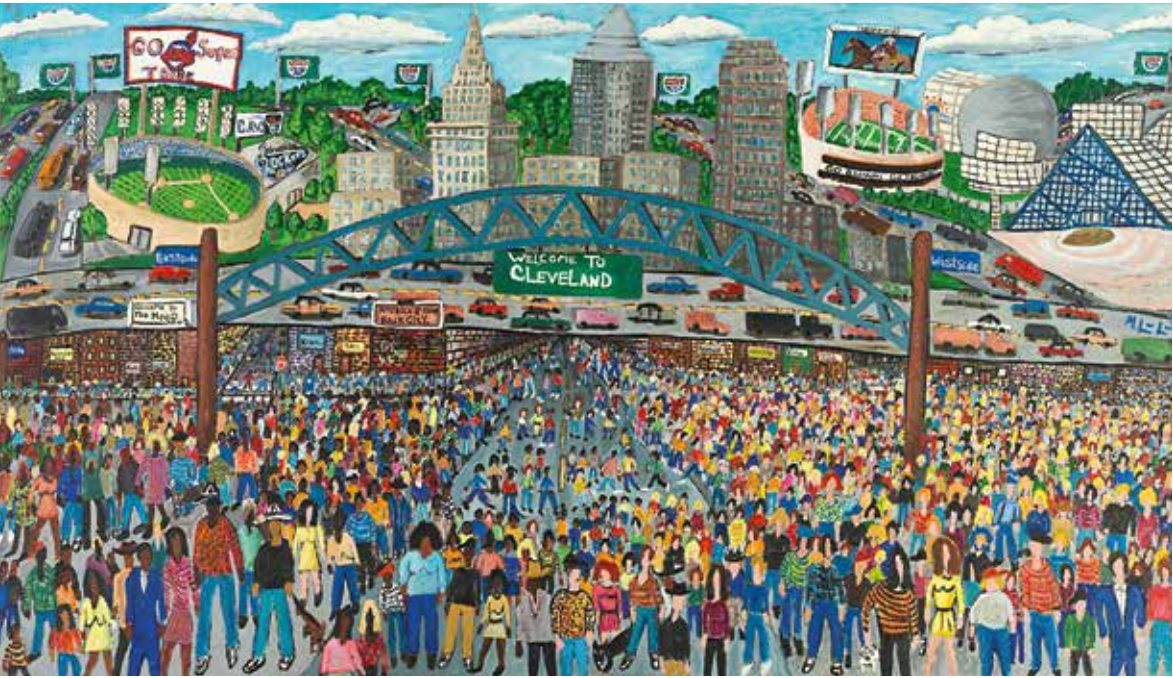
This exquisite drawing on blue paper, executed in pen and ink and wash and extensively heightened with white, was made by the Florentine painter Santi di Tito. The subject—Agony in the Garden—is related to that of an altarpiece the artist painted in 1591 for the church of Santa Maria Maddalena dei Pazzi in Florence. Santi’s interpretation closely adheres to New Testament descriptions of the event. After the Last Supper and immediately before his arrest, Christ retired to the Mount of Olives to pray. The drawing depicts Christ on a hillside beseeching an angel while his disciples Peter, James, and John sleep beside the garden wall. In the distance, a crowd led by Judas approaches. 🏠





Untitled (Basketball Drawing) 2002. David Hammons (American, born 1943). Charcoal on paper with water bottle; 152.4 x 86.4 x 15.2 cm. Gift of Agnes Gund in honor of LeBron James 2015.65

My Home Town 1998. Michelangelo Lovelace (American, born 1960). Acrylic on canvas; 139.7 x 243.8 cm. Gift of the artist, Michelangelo Lovelace Sr. 2015.83



In 2015, the department of contemporary art acquired more than ten remarkable works for the collection. Many of them were generously gifted to the museum by patrons or the artists themselves. David Hammons is one of the most influential and prolific American artists today. He has ably critiqued notions of race and class since the 1970s. He uses unconventional and symbolically loaded materials: hair clippings from barber-shops, hair grease, fried chicken, John Coltrane’s music, snowballs, paper bags, dirt, toy trains. Throughout his career he has displayed and performed his works on city streets, in vacant lots, and in public parks more often than in commercial galleries.

The *Basketball Drawings* are an ongoing series of works on paper by Hammons that speak to both the artist’s concerns with social issues and his examination of art historical traditions. In each instance, the drawing is made by repeatedly bouncing a basketball coated in graphite upon the surface of the paper, leaving marks of Hammons’s performative action. *Untitled (Basketball Drawing)* from 2002 was generously gifted by Agnes Gund in honor of LeBron James to recognize the significance of his return to the city of Cleveland. Within this particularly striking example from the series, Hammons wields the chance material with the precision of a finely sharpened pencil.

Beau Rutland
Assistant Curator of
Contemporary Art

Another notable acquisition of 2015 is *My Home Town*, a large-scale painting by the Cleveland-born and -based artist Michelangelo Lovelace Sr. This 1998 work depicts an imaginative panorama with the Cleveland skyline in the background and a crowd of people gathering in the foreground. A street divides the foreground scenery into an “East Side” and a “West Side.” The left portion of the canvas is populated largely by African American citizens, the right side solely by white people. Lovelace left the center of the canvas spare aside from a few heterogeneous social interactions. His figurative paintings can be read as vibrant and candid commentaries on the city’s sociopolitical and cultural heritage and current state. Despite the work’s critical tone, the painting also offers an optimistic perspective through the figures seen coming together at its center.

In addition, the museum purchased two major works of contemporary art: *Wild Things* (2011), a wall-based sculpture by Haim Steinbach, and *Untitled* (2014–15), a mesmerizing video by the Austrian artist Oliver Laric that was included in the notable 2015 New Museum triennial. Both works explore the intersections of visual and consumer culture. ■■■

Among the 305 photographs added to the collection last year were a masterful 19th-century British portrait, mid-20th-century American abstractions, and a nine-foot-tall contemporary conceptual work depicting the museum.

Victorian-era British photographer Julia Margaret Cameron made many contributions to the history of photography, prominent among them the advancement of portraiture from a faithful likeness to an evocation of a sitter's inner essence. A haunting portrait by Cameron purchased last year depicts Julia Jackson, her beloved niece, namesake, goddaughter, and favorite model. A renowned beauty of the era who became the mother of seven children, including Vanessa Bell and Virginia Woolf, Jackson is shown at age 21 in April 1867, just weeks before her wedding. In the Victorian era, marriage signified the important passage from girl to woman. Cameron's bold frontal close-up conveys reflection and questioning, as if Jackson were peering into a mirror rather than posing before a camera.

Most intriguing of all is the fact that this image is a reversal of a portrait of Jackson donated to the museum in 1996 by Mr. and Mrs. Thomas

Barbara Tannenbaum
Curator of Photography

A. Mann, *Julia Jackson Duckworth* (1846–1895), also made in 1867. The pair constitutes half of a group of four

works—one “original” and three variants—all based on the same negative. Cameron experimented with reversals on only seven other negatives; this portrait of her niece is her most complex exploration of the process. With each reversal, sharpness and clarity diminish but the sense of mystery grows. Cameron's usual soft focus, enhanced by the two-step removal of this image from the original negative, imbues this print with a sense of becoming that is appropriate to Jackson's imminent transition into womanhood.

Cameron seems to have considered all four interpretations based on the original negative as valid, making several prints of each of them. They demonstrate that in the 1860s, an age when most photographers were seeking clear and faithful reproductions of nature, she was thinking conceptually about the use of the negative and that an overarching aim of her photography was the creation of a formally powerful image. These were extraordinarily bold, innovative, and modern practices for that time, when photography was still in its infancy.

By the mid-20th century, when influential American photographer Aaron Siskind was exhibiting and teaching, fine art photographers had begun to move away from depiction toward personal expression and even abstraction. A group of 38 Siskind photographs was generously given to the museum in 2015 by Richard and Alice Thall in honor of the Robert Mann Gallery. A high school English teacher who received a camera as a wedding gift, Siskind took up photography and soon became a serious and passionate practitioner. In 1932 he joined the Photo League, a hub for social documentary work. Around 1940 he began to develop his own style, entering photography into a dialogue with contemporary avant-garde painting, especially Abstract Expressionism. In his images of nature, architecture, and the urban environment, Siskind explored abstraction, symbolism, gesture, and texture. The donated works, most of which are vintage prints, survey his work from the 1940s through the late 1980s—from his characteristic abstractions to still lifes and rare figural images.

Almost nine feet tall, *The Thinkers* by the Brazilian-born American artist Vik Muniz has as its ostensible subject a couple posing by the mu-



seum's cast of Rodin's *The Thinker* in the late 1930s or early 1940s. But this monumentally scaled color photograph is not as much a comment on the museum or Rodin as it is a meditation on the meaningfulness of photography in the daily lives of individuals. It explores the roles photographs can play during their history as objects and images, and the way artists construct images and viewers “read” them.

The overall image in *The Thinkers* was taken from a snapshot in the artist's collection of vernacular images. An inscription handwritten on the snapshot's bottom titles it “The Thinkers.” Muniz's version of the couple's memento is a photograph of a collage he composed from fragments of photographs taken from many people's family albums, bought in flea markets and antique shops over the past decade. The artist observed that as digital photographs and cell phones became prevalent, people began to dispose of printed images of their ancestors. Just as the museum is a storehouse for civilization's cultural past, Muniz's *The Thinkers* is a repository for individuals' pasts, and an encouragement to think about the nature and uses of photography then and now. 🏠

Providence 23 1983. Aaron Siskind (American, 1903–1991). Gelatin silver print; 24.5 x 24 cm. Gift of Richard and Alice Thall in honor of the Robert Mann Gallery 2015.177. © Aaron Siskind

Fish-in-Hand Martha's Vineyard 1940. Aaron Siskind. Gelatin silver print; 29.9 x 24.3 cm. Gift of Richard and Alice Thall in honor of the Robert Mann Gallery 2015.185. © Aaron Siskind

The Thinkers 2014. Vik Muniz (American, born 1961). Digital chromogenic print; 270.4 x 180.3 cm. Purchase from the J. H. Wade Fund 2015.16. © Vik Muniz



Julia Jackson Duckworth (1846–1895) 1867. Julia Margaret Cameron (British, 1815–1879). Albumen print from wet collodion negative; 28.4 x 22.4 cm. Gift of Mr. and Mrs. Thomas A. Mann 1996.343



Julia Jackson 1867. Julia Margaret Cameron. Albumen print from wet collodion negative; 26.4 x 20.8 cm. Purchase from the J. H. Wade Fund 2015.15



Phenomena When I Looked Away 1960.
Paul Jenkins (American, 1923–2012). Oil and enamel on canvas; 197.8 x 157.8 cm. Gift of Suzanne Jenkins 2015.160

For more than a half century Paul Jenkins enjoyed a fruitful career as an Abstract Expressionist painter, achieving popular success both nationally and internationally. Born and raised in Kansas City, he moved to Ohio during his high-school years and launched a brief stint as a professional actor, appearing at Cain Park Theater in Cleveland Heights before being awarded a fellowship at the Cleveland Play House, where he spent the bulk of his time painting sets. In his rented room after work, he developed a burgeoning interest in watercolor.

After his discharge from the US Naval Air Corps during World War II, Jenkins moved to New York to study painting. He first rose to prominence in this new vocation during the early 1950s, exhibiting on multiple occasions at galleries in New York and Paris. Over the next several decades he shuttled between studios in each locale, continuing to show his prolific output frequently on both sides of the Atlantic. At the time of his death at the age of 88 in 2012, Jenkins was one of the last surviving members of the so-called “second generation” of Abstract Expressionists.

A large composition featuring gracefully intermingled pools of effervescent color offset against dusky fields, *Phenomena When I Looked Away* is among Jenkins’s most critically acclaimed and admired early works, demonstrating his considerable command in exploiting the fluidities of oils and enamels poured onto primed canvas. Its nebulous forms—the most prominent of which are arranged dynamically along a diagonal axis—run a textural gamut from thick and coagulated to thin and translucent. The painting’s palette is varied yet cohesive, incorporating reds, oranges, yellows, blues, blacks, whites, and umbers. In terms of iconography, the work references the artist’s interest in Johann Wolfgang von Goethe’s studies in perception, in particular the observation that afterimages persist on the retina when one turns quickly from bright light toward darkness—a sensation approximated in the painting’s composition and color scheme. In fact, Jenkins’s original title for the composition was *Phenomena When G Looked Away*, with “G” alluding to Goethe. 𐀀𐀁𐀂

Mark Cole
Curator of American
Painting and Sculpture

Aside from adding a prime example of Igbo art to our collection, this male figure introduces a genre with meaningful contextual references that far transcend the Igbo cultural-ethnic boundaries in southeastern Nigeria. Depicting a man seated on a one-legged stool, holding a cutlass in one hand and a human skull turned upside down in the other, this portable figure represents a sculptural genre that the Igbo call *ikenga*. It would have stood at the center of a man’s personal shrine, receiving prayers and sacrifices in return for the ancestors’ support and guidance, and thus helping him to achieve success in any undertaking.

The Cleveland *ikenga* figure wears an elaborate headdress composed of two curving, interconnected horn-like extensions, with three projecting cone shapes on either side of the face representing pieces of chalk used in rituals. The horns, which some say are those of a ram, underline the image’s male gender and reinforce *ikenga*’s preoccupation with masculinity. The figure’s forehead and temples are graced with parallel incisions imitating local scarification patterns known as *ichi*, and its open mouth exposes long pointed teeth. The *ichi* scars signal that the depicted man represents a high-ranking member of one of the many male associations of title holders. The white color around the eyes, derived from chalk, signifies purity and protection, and refers to the benevolence of the spirits.

The figure’s reductive rendering provides it with a contained power suggestive of its purpose. Its “simplified naturalism,” as art historian Herbert M. Cole describes it in his recent Igbo monograph, locates the sculpture’s origin in the central Igbo region (around the cities of Awka and Onitsha). Its recognition as an outstanding representative of the Igbo *ikenga* genre can be inferred from its prestigious publication and exhibition record. The fact that it was previously owned by the French collector, curator, and author Jacques Kerchache (1942–2001)—who would have acquired it in Nigeria in the late 1960s—offers further testimony to its quality. Kerchache’s reputation as a taste-maker was established when he became the leading force behind the integration of what the French like to refer to as “first arts” in the Louvre Museum in 2000. 𐀀𐀁𐀂

Male figure (*ikenga*)
probably late 19th or early
20th century. Igbo people,
Nigeria. Wood; h. 74.5 cm.
Severance and Greta Millikin
Purchase Fund 2015.72



Pectoral (Chest Orna-ment) AD 1–800. Isthmus Region (Colombia), Calima region, Yotoco period. Gold, hammered; 22.7 x 28.5 x 2.9 cm. 2015.2

Figural Pendant AD 1–800. Isthmus Region (Colombia), Tolima region. Gold, cast and hammered; 29.4 x 16.2 x 1 cm. 2015.1

All of these works were acquired through the Severance and Greta Millikin Purchase Fund.

One of the museum’s splashiest acquisitions in 2015 was a group of 12 ancient American gold objects, four from the central Andean region (today mainly Peru) and the rest from the Isthmian region (now Costa Rica, Panama, and Colombia). Both areas are famous in the history of indigenous American metallurgy, a reputation that stems from the artistic refinement and technical ingenuity of the precious-metal objects they produced.

For the most part, ancient Americans used gold to create personal ornaments worn by rulers and other elites. Many display complex imagery that, although not well understood today, likely had political and religious import. The material itself also had symbolic meanings. In the Isthmian region, for instance, gold seems to have been associated with positive mor-

Susan E. Bergh
Curator, Pre-Columbian
and Native North
American Art

al behavior as well as with the cosmic forces from which political authority flowed, especially the sun.

The six new Colombian objects include a huge, arrestingly abstracted figural pendant in the Tolima style. The figure’s head and X-shaped body may take inspiration from the human form but other features, such as the long tail, are animal-like. A flamboyant, bi-lobed pectoral from the Calima region centers on an enigmatic human head with squinting eyes and ear and nose ornaments, the latter so large it obscures the lower part of the face. Two Sinú (Zenú) finials, each with a thimble-like cap that probably fit over the end of a staff, feature an alert, perky owl with an impressive crest and two exquisite deer that hold human-like hands over their chests. (Two additional Colombian objects are not illustrated.)



Finial with Two Deer AD 400–1000. Isthmus Region (Colombia), Sinú (Zenú) region. Gold, cast; 6.8 x 4.3 x 7.4 cm. 2015.5

Finial with Owl AD 400–1000. Isthmus Region (Colombia), Sinú (Zenú) region. Gold, cast; 11.4 x 7.2 x 6 cm. 2015.3



Four gold beakers are the first objects in the galleries from the Lambayeque (Sicán) people of Peru’s north coast. The largest of the museum’s new examples takes the shape of a head that, for unknown reasons, appears upright only when the beaker rests on its rim. The head is interpreted as the visage of either the culture’s principal deity—its divinity signaled by its feline-like fangs—or the deified founder of the Lambayeque ruling dynasty. Two smaller beakers feature either high-relief frogs or shells that represent *Spondylus*, the red-orange thorny oyster greatly prized by pre-Hispanic Andean societies. (A third small beaker

is not illustrated.) If such beakers were used in life—that is, not created exclusively for the lavish tombs in which they have been found in great quantities—they may have figured in feasting events that were central to late pre-Hispanic life.

The final two objects, from Costa Rica or Panama, include a memorable jaguar pendant that holds a severed limb in its fanged mouth. Nasty but precious, the pendant’s appeal stems in part from the essentialized, almost cartoon-like rendering of the feline. All of the ornaments are on display in the ancient Americas galleries. 🐾🐾

TOP, LEFT TO RIGHT

Beaker with Frogs
900–1100. Central Andes (Peru), Lambayeque (Sicán) people. Gold, hammered; 13.7 x 12.1 cm. 2015.9

Head Beaker 900–1100. Central Andes (Peru), Lambayeque (Sicán) people. Gold, hammered; 23.5 x 19.8 cm. 2015.6

Beaker with Shells
900–1100. Central Andes (Peru), Lambayeque (Sicán) people. Gold, hammered; 14.6 x 10.2 cm. 2015.8

BELOW

Feline Pendant 1000–1550. Isthmus Region (Panama–Costa Rica), Veraguas–Chiriquí style. Gold, cast; w. 3.4 cm. 2015.11





Descent of the Nine Luminaries and the Seven Stars at Kasuga 15th century. Japan, Muromachi period (1336–1573). Hanging scroll; ink, color, gold, and cut gold on silk; mounted with roller ends: 184.5 x 63.5 cm. Lillian M. Kern Memorial Fund 2015.63 (On view last year, Jan–Aug 2015)

Kasuga Shrine Mandala 14th century. Japan, Kamakura period (1194–1333). Hanging scroll; ink, color, gold, and cut gold on silk; mounted with roller ends: 193.6 x 64 cm. Leonard C. Hanna Jr. Fund 2015.137 (Going on view in inaugural installation of renovated Japanese galleries, June 2016)

Frequently selected as residences by divine beings, mountains play an important role in the iconography of medieval Japanese paintings associated with the veneration of *kami*, deities belonging to a religious tradition known today as Shinto. The depiction of Mount Mikasa and behind it the Kasuga mountain range, located in Nara, Japan, provides a key visual link between two paintings acquired by the museum last year. One of these is a remarkably large topographical presentation of the Kasuga Grand Shrine (Kasuga Taisha), with the five *kami* of the site shown riding upon clouds at the painting's top; the other is a unique image of the descent of two groups of celestial beings into the precincts of the shrine. In the second painting, only the mountains, with the sun shining behind them, and a diminutive red shrine entrance gate (*torii*) identify the setting as Kasuga. The focus of the painting is on the stars

Sinéad Vilbar
Curator of Japanese
and Korean Art

of Ursa Major, found in the upper tier, and figural embodiments of planets such as Venus, Mercury, and Saturn, among those in the lower tier.

In the other painting, the mountains shelter the four principal shrines of Kasuga and the Wakamiya Shrine, depicted to the upper right of the main shrines. Wakamiya, or the Young Prince, is portrayed above facing the other four *kami* in his Buddhist guise as the bodhisattva Manjushri, or Monju in Japanese. He is said to have been the child of the third and fourth *kami* of Kasuga. Although the painting is close to 700 years old, many of its subtle details remain legible, such as the tiny deer that amble through the lower portion of the shrine's grounds and the specific structures of the shrine complex. Indeed, it is the largest and best preserved example of its type outside of Japan. ㊦

Orchids and Rocks
1897–98. Yi Ha-eung (Korean,
1820–1898). Eight-panel fold-
ing screen; ink on silk; 185.8
x 415.6 x 1.6 cm. John L.
Severance Fund 2015.138

Yi Ha-eung (1820–1898), the painter of the eight-panel folding screen *Orchids and Rocks*, was one of the most influential men in late 19th-century Korea. Acting as the regent for his son, King Gojong (1852–1919), who ascended the throne at age 13, Yi ruled Korea from 1866 to 1873 and remained the axis of political power for the next two decades. In addition to his illustrious political career, Yi was a celebrated artist and a leader of the revival of literati art at the time. In particular, he was recognized as the master of orchids, one of the “Four Gentlemen” (plum, orchid, chrysanthemum, and bamboo) themes in the East Asian painting tradition.

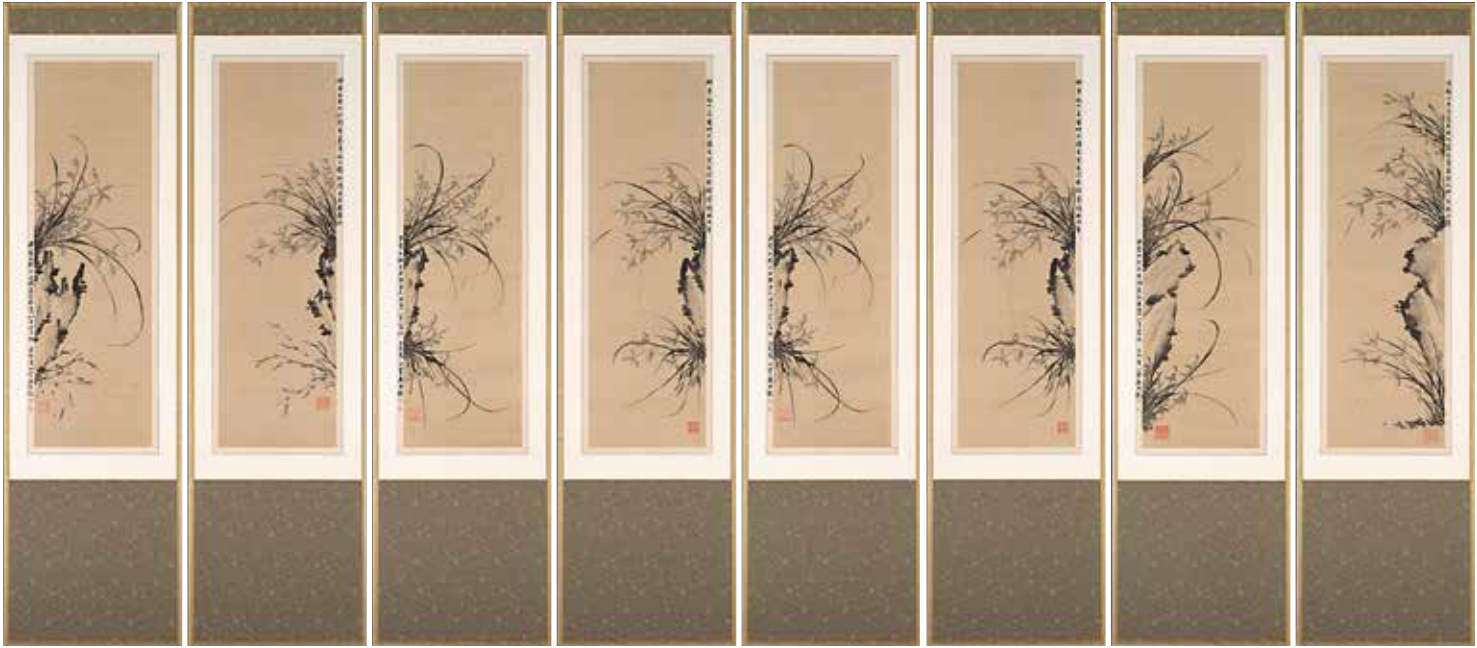
Yi relied solely on monochrome ink to depict the curvilinear silhouettes of cymbidium orchid leaves dramatically hanging down from cliffs. Growing in wilderness and redolent with fragrance, orchids were often associated with the perseverance of principled gentlemen, and thus became one of the most popular subjects of literati paintings during the Song Dynasty in China (960–1279). After the “barbaric” Mongol conquest of China, scholar-painters who maintained loyalty to the fallen Song dynasty began to render orchids exclusively in monochrome ink, the primary medium of calligraphic writings.

Sooa Im McCormick
Assistant Curator
of Asian Art

As the last man of letters who strove to preserve Korea’s sovereignty from foreign imperialist aggressions at the turn of the 20th century, Yi painted “Ink Orchid” as if reminding himself and his fellow intellectuals of the importance of steadfastness during times of hardship. Yi’s pairing of wild orchids with rocks, which symbolize strength and endurance, perhaps was a personal artistic choice reflecting his isolated situation, one that required him to be patient and stay strong. By the time Yi painted the screen, he had been thrown out of power and had to endure emotional hardship over his estranged relationship with his son, King Gojong.

On the upper right corner of the far left panel, Yi wrote a short inscription stating that he painted the work at the age of 80. His mature brushwork demonstrates vigor within grace and delicacy.

Yi’s *Orchids and Rocks* celebrates the enduring legacy of literati art, which had flourished for more than a thousand years in East Asia. And in Yi’s own career, it is one of the very last pages of his artistic autobiography, written after his fall from power, which allowed him to solely pursue the fragrance of ink. ㄴ





Qasida Flamenco meets Persian poetry

Ireland to Iran (via Iberia)

In March, the museum presents two very different takes on ecstatic music in Gartner Auditorium. One of Ireland’s preeminent traditional music groups, Dervish first appeared on the museum’s stage ten years ago—they return on Friday, March 11. Built upon the hauntingly charismatic vocals of Cathy Jordan and the virtuosity of instrumentalists Tom Morrow (fiddle), Liam Kelly (flute), and Shane Mitchell (accordion), Dervish has a solid foundation in legendary pub sessions. And on Wednesday, March 16, the museum welcomes the Cleveland debut of Qasida, an extraordinary musical encounter between the young Sevillian *cantaora* Rosario “La Tremendita” and her Iranian peer Mohammad Motamedi. In Qasida the singer explores the roots of flamenco in the richly varied poetic songs and improvisations of Motamedi, the young rising star of Iranian classical music. “The Qasida project [was] one of the highlights of the third Netherlands Biennale,” wrote a reviewer in *Songlines*. “The contrast between the sheer beauty of flamenco’s distilled, passionate outpourings of the heart and the more inward, mystical philosophies of Persian poetry met exquisitely in a host of styles that searched for common ground.”

Thomas Welsh
Director of
Performing Arts

Dervish Fri/Mar 11, 7:30; **Qasida** Wed/Mar 16, 7:30

Gartner Auditorium

JACK Quartet Wed/Mar 2, 7:30, Gartner Auditorium. Cenk Ergün premieres (among other works). \$33–\$45, CMA members \$30–40.

For this unique mini-residency, JACK first performs the Haas third string quartet in complete darkness, then on the second night, the world premiere of two pieces by Cenk Ergün (born 1978, Turkey).

Also see: Tue/Mar 1, 7:30, Transformer Station. Haas, String Quartet no. 3 “In iij. Noct.” \$25, CMA members \$22.

Dervish Fri/Mar 11, 7:30, Gartner Auditorium. The preeminent band in Ireland’s wild west. \$53–\$69, CMA members \$48–62.

Qasida Wed/Mar 16, 7:30, Gartner Auditorium. An extraordinary musical encounter between Spain’s Rosario “La Tremendita” and Iran’s Mohammad Motamedi. \$53–\$69, CMA members \$48–62.

The Orlando Consort presents live vocal music for Carl Theodor Dreyer’s silent film *La Passion de Jeanne d’Arc* Wed/Apr 6, 7:30, Gartner Auditorium. A unique presentation of Carl Theodor Dreyer’s 1928 silent film masterpiece *La Passion de Jeanne d’Arc* with a soundscape of choral music from the early 15th century by one of the world’s preeminent early-music singing ensembles. \$33–\$45, CMA members \$30–40.

ANNEWER ROOTWANS, COURTESY FLAMENCO FESTIVAL

Echoes of Egypt

In April, two concerts vividly bring to life Egyptian music. On Friday, April 15, New York–based trumpeter, santur player, vocalist, and composer Amir ElSaffar presents *Rivers of Sound*, his new ensemble of 17 musicians from the Middle East and the US. Described as “uniquely poised to reconcile jazz and Arabic music without doing either harm” (*The Wire*), ElSaffar has distinguished himself with a mastery of diverse musical traditions, combining Middle Eastern musical languages with jazz and other styles. An expert trumpeter with a classical background, he is an important voice in an age of cross-cultural music making. And on Wednesday, April 27, Tarek Abdallah and Adel Shams El-Din present an evening of classical Egyptian music for oud and riqq (Arabic tambourine). Born in Alexandria in 1975, Abdallah draws his inspiration from the golden age of the art of Egyptian oud solo (1910–30), and has taught at the House of the Arabic Lute of Constantine in Algeria, in the Sultanate of Oman, and in the Egyptian Cultural Center of Paris. El-Din’s exceptional technique, exquisite sound, and vast knowledge of rhythmic cycles, from Middle Eastern music to jazz and flamenco, make him the most sought-after riqq player on the international stage today. —TW

Amir ElSaffar’s Rivers of Sound Fri/Apr 15, 7:30
Tarek Abdallah and Adel Shams El-Din Wed/Apr 27, 7:30



Tarek Abdallah Classical Egyptian sounds

GILLES VIDAL

Fanfare Ciocărlia Wed/Apr 13, 7:30, Gartner Auditorium. Romanian Gypsy brass orchestra with breakneck speed, technical chops, ripping rhythms, and sweet-and-sour horns. \$53–\$69, CMA members \$48–62.

Amir ElSaffar’s Rivers of Sound Fri/Apr 15, 7:30, Gartner Auditorium. Seventeen musicians from a broad spectrum of traditions—from *maqam* to American jazz, presented in conjunction with the exhibition *Pharaoh: King of Ancient Egypt*. \$33–\$45, CMA members \$30–40.

Tarek Abdallah and Adel Shams El-Din Wed/Apr 27, 7:30, Gartner Auditorium. Masters of the Egyptian classical tradition, presented in conjunction with the exhibition *Pharaoh: King of Ancient Egypt*. \$33–\$45, CMA members \$30–40.

Transformer Station

JACK Quartet Tue/Mar 1, 7:30, Transformer Station. Haas, String Quartet no. 3 “In iij. Noct.” \$25, CMA members \$22.

Also see: Wed/Mar 2, 7:30, Gartner Auditorium. Cenk Ergün premieres (among other works). \$33–\$45, CMA members \$30–40.

Calder Quartet Thu/Mar 31, 7:30, Transformer Station. Marking the end of its two-year residency, the Calder Quartet makes its final appearance in the intimate Transformer Station. The quartet is the first choice of many leading composers to perform their works, including Christopher Rouse, Terry Riley, and Thomas Adès. \$25, CMA members \$22.

Coming in May

Our winter–spring season concludes with the Cleveland debut of Japanese composer/performer Otomo Yoshihide at Transformer Station on May 9.

Visit cma.org/performingarts for in-depth information about these and other upcoming concerts. #cmaperformingarts

MIX at CMA

FREE admission for members!

MIX: Femme Fri/Mar 4, 5:00–9:00. Celebrate femininity, see groundbreaking art by female artists, and join in a collaborative “flash writing” activity.

MIX: Pharaoh Fri/Apr 1, 5:00–10:00. Explore the exhibition *Pharaoh: King of Ancient Egypt* and enjoy an Egyptian-inspired pop-up restaurant by Prove-nance. Tickets \$15 (includes exhibition), CMA members free.

Museum Galleries

CIM/CWRU Joint Music Program This is the fifth season of the popular series of monthly, hour-long concerts that feature young artists from the Cleveland Institute of Music and the joint program with Case Western Reserve University’s early and baroque music programs. Programs announced the week of the concert at clevelandart.org. Free; no ticket required.

Wed/Mar 2, 6:00, galleries. Chamber music from CIM.

Wed/Apr 6, 6:00, galleries. Chamber music from CIM and CWRU.





Three Colors: White A Pole in France

Kieślowski in France

It’s been 20 years since the great Polish director Krzysztof Kieślowski died at the age of 54. He was one of the foremost proponents of Poland’s “cinema of moral anxiety,” a 1970s–80s movement that exposed government corruption and the gulf between Communist ideals and the country’s everyday realities. His international breakthrough was the 1988 TV series *The Decalogue*, consisting of ten one-hour films probing the Ten Commandments’ relevance to the modern world.

After his triumphs in Poland, Kieślowski started working in France, finishing four acclaimed co-productions before his untimely death from lung cancer. This quartet included the mystical *The Double Life of Véronique* (1991) and the celebrated “Three Colors” trilogy—*Blue* (1993), *White* (1994), and *Red* (1994)—each a *Decalogue*-like meditation on one of the lofty principles represented by the tricolor French flag: *liberté* (freedom), *égalité* (equality), *fraternité* (brotherhood). Though more chic than his gritty Polish productions, and featuring recognizable stars like Juliette Binoche and Jean-Louis Trintignant, these four films continued Kieślowski’s fascination with society’s haves and have-nots and with the sneaky ways that love and grace infiltrate the modern world.

Each film \$10; CMA members, seniors 65 & over, students \$8; no vouchers or passes. Shown in Morley Lecture Hall.

John Ewing
Curator of Film

The Double Life of Véronique Wed/Mar 23, 7:00. This gorgeously filmed existential fantasy follows two identical women (played by Irène Jacob) living in Poland and France. (France/Poland, subtitles, 1991)

Three Colors: Blue Wed/Apr 13, 7:00. Juliette Binoche is a woman who retreats from the world after the accidental death of her husband and child. (France, subtitles, 1993)



Three Colors: Blue Juliette Binoche leads off Kieślowski’s trilogy

Three Colors: White Wed/Apr 20, 7:00. In this black comedy, a Polish hairdresser (Zbigniew Zamachowski) loses everything when his French wife (Julie Delpy) divorces him. He retreats to Warsaw vowing revenge. (France, subtitles, 1994)

Three Colors: Red Wed/Apr 27, 7:00. The life of a young model (Irène Jacob) becomes entwined with that of a retired judge (Jean-Louis Trintignant). (France, subtitles, 1994)

First Runs and Other New Films

Each film \$9; CMA members, seniors 65 & over, students \$7; or one CMA Film Series voucher. All shown in Morley Lecture Hall.

The Emperor’s New Clothes Wed/Mar 2, 7:00. British comedian/actor/activist Russell Brand takes a Michael Moore-style look at wealth disparity and capitalism in the UK and the US. (USA/UK/France, 2015)

A Ballerina’s Tale Fri/Mar 4, 7:00. Ballerina Misty Copeland became the first African American to be named principal dancer of the American Ballet Theatre. (USA, 2015)

Orion: The Man Who Would Be King Wed/Mar 9, 7:00. Singer Jimmy Ellis, an Elvis soundalike, found sudden fame after Presley’s 1977 death when he donned a mask and jumpsuit. (UK/USA, 2015)

The Messenger Wed/Mar 16, 7:00. Fri/Mar 18, 7:00. The alarming decline of the world’s songbird population is investigated in this beautifully photographed ode. (Various nations, 2015)

The Animation Show of Shows Fri/Mar 25, 7:00. Sat/Mar 26, 1:30. Eleven exceptional animated shorts culled from the world’s top film festivals. (Various nations, 2013–15)

How to Dance in Ohio Fri/Apr 15, 7:00. Three autistic young women prepare for their first spring formal in this touching documentary shot in and around Columbus. (USA, 2015)

All Things Must Pass: The Rise and Fall of Tower Records Sun/Apr 17, 1:30. This portrait of retail giant Tower Records is an ode to the music industry of the pre-download era. (USA/Japan, 2015)

Talent Has Hunger Fri/Apr 22, 7:00. Sun/Apr 24, 1:30. Master cello teacher Paul Katz helps young people nurture their talent and enhance lives. “A lesson to all of us” —Yo-Yo Ma. (Documentary, USA, 2015)

Dreams Rewired Fri/Apr 29, 7:00. Tilda Swinton narrates this fascinating nonfiction film that argues that the cultural tremors caused by new technologies are not unique to our time. (Austria/Germany/UK, 2015)



A Ballerina’s Tale Misty Copeland on point

The Talented Ms. Highsmith

In March we show three adaptations of works by American crime writer Patricia Highsmith (1921–1995), psychological thrillers featuring her most famous creation, Thomas “Tom” Ripley. Each film \$10; CMA members, seniors 65 & over, students \$8; no vouchers or passes. Shown in Morley Lecture Hall.

Purple Noon Sun/Mar 6, 1:30. Directed by René Clément. A clever and covetous young man decides to murder his playboy friend and assume his identity. (France/Italy, subtitles, 1960)

The Talented Mr. Ripley Fri/Mar 11, 6:30. Sun/Mar 13, 1:30. Directed by Anthony Minghella. This elegant, exceedingly well-acted version of the first Ripley novel—with Matt Damon, Gwyneth Paltrow, Jude Law, Cate Blanchett, and Philip Seymour Hoffman—was nominated for five Academy Awards. (USA, 1999)

Ripley’s Game Sun/Mar 20, 1:30. The refined John Malkovich may be the screen’s greatest Tom Ripley, who here enlists a terminally ill family man to do a mob hit for him. (Italy/UK/USA, 2002)

CMA at the Film Fest

The museum will be a community partner for an acclaimed new film showing in this year’s 40th Cleveland International Film Festival, March 30–April 10 at Tower City Cinemas and at various locations around town. For the title, location, dates, and showtimes of our chosen film—and for advance tickets to it—visit clevelandfilm.org after March 4. Use the code “CMA” and receive \$2 off the ticket price—not only to our partnered film but to any regular CIFF screening. Tickets are not available at the CMA ticket center; nor will CMA Film Series vouchers be accepted.



Purple Noon The first Mr. Ripley movie



Pitching the Royal Tent

Since last July, hundreds of museum visitors have flocked to gallery 234 to marvel at Muhammad Shah’s royal Persian tent, which seems to glow in the darkened gallery, floating in midair with its support structures hidden from view by the theatrical illumination. On view until June 26, the lavishly silk-embroidered wool tent is not only a sight worth seeing but also an important addition to the collection: it is the only known imperial Persian tent. This March, join curator Louise W. Mackie, scholar Dr. Layla Diba, and museum staff involved in its conservation and installation to discover more about the tent’s place in history and how it came to the museum. Two introductory talks and four short presentations are followed by a question-and-answer period.

Sat/Mar 19, 2:00. Free; reservations recommended. Reserve tickets through the ticket center at 216-421-7350 or at tickets.clevelandart.org.

Bethany Corriveau
Audience
Engagement Specialist,
Interpretation

Talks & Tours

Tours are free; meet at the atrium desk unless noted.

Guided Tours 1:00 daily, plus Sat and Sun at 2:00 and Tue mornings at 11:00. Tours and topics at clevelandart.org.

Stroller Tours Second and third Wed of every month, 10:30–11:30. *Black and White* Mar 9 and 16; *Water, Water Everywhere* Apr 13 and 20; *Around the World* May 11 and 18. Limit 10 pairs; register at the ticket center.

Art in the Afternoon First Wed of every month, 1:15. Tours for audiences with memory loss. Registration required; call 216-231-1482.

In Conversation: Reto Thüring and Veronica Roberts Sat/Apr 2, 2:00, Kelvin and Eleanor Smith Exhibition Gallery. Join Reto Thüring, curator of contemporary art, and Veronica Roberts from the Blanton Museum of Art, as they discuss works in *Converging Lines: Eva Hesse and Sol LeWitt*.

Gallery Talk: Pyramids & Sphinxes Wed/Mar 9, 6:00, photography gallery. Explore *Pyramids & Sphinxes* with Barbara Tannenbaum, curator of photography.

In Conversation: Jon Pestoni and Beau Rutland Sat/Apr 23, 2:00, Transformer Station. Painter Jon Pestoni and Beau Rutland, assistant curator of contemporary art, discuss contemporary painting and the exhibition *Jon Pestoni: Some Years*.

Cleveland Humanities Festival Two special talks; visit chf.case.edu/events.

American Art and War Wed/Apr 6, 12:00. Mark Cole, curator of American painting and sculpture, discusses the influence of World War II and the Cold War on mid-20th-century artists.

The Art of Armor Fri/Apr 8, 12:00. Join Stephen Fliegel, curator of medieval art, for an exploration of techniques and styles used in armor and weapons.

The Art of Looking Explore a theme through close examination. *Abstraction* Wed/Mar 30, 3:00; *Geometry* Wed/Apr 27, 3:00.

Centennial Chats Other museums are helping us celebrate our centennial by lending masterpieces from their collections! Meet in the indicated gallery for these short talks.

Mar 8 and 9, 2:00. Kerry James Marshall, *Bang*, from the Progressive Art Collection (gallery 229).

Mar 22 and 23, 2:00. Titian, *Portrait of Alfonso d'Avalos, Marchese del Vasto, in Armor with a Page*, from the J. Paul Getty Museum (gallery 118).

Apr 12, 13, 19, and 20, 2:00. *Kifwebe Mask*, from the Seattle Art Museum (gallery 108).

CMAtennial Tours Wed/Mar 9 and Apr 13, 6:30 (members only). Sat/Mar 12 and Apr 9, 1:30. Celebrating 100 years since our doors opened, we offer these new audience participation tours. Take a selfie, play games, strike a pose, and experience the CMA in unexpected ways.

Lectures

For ticketed lectures call 216-421-7350 or visit clevelandart.org.

Pitching the Royal Tent Sat/Mar 19, 2:00. Layla Diba, a foremost scholar of 19th-century Qajar art, leads a discussion of royal Persian tents. Q&A follows. Reservations recommended.

Excavating Abydos Sat/Apr 16, 2:00. Josef Wegner of the University of Pennsylvania and the Penn Museum of Archaeology and Anthropology has directed excavations at the mortuary complex and settlement site dedicated to Pharaoh Senwosret III since 1994. He shares insights into his work. Reservations recommended.

Community Arts

Enjoy Community Arts artists and performers at area events. For details and updated information see clevelandart.org.

Prepare for Parade the Circle Celebrate the CMA’s centennial at the annual Parade the Circle on Sat/June 11, 11:00–4:00, parade at noon. More information at cma.org/parade.

Leadership Workshops begin Mar 1 at the parade studio. For more information and a schedule, call 216-707-2483 or e-mail commartsinfo@clevelandart.org.

Parade Workshops begin Apr 29 and are Fri/6:00–9:00, Sat/1:30–4:30, and Sun/1:30–4:30 until the parade. Watch for full listings and special workshops in the May/June magazine.

Volunteers Contact Liz Pim in the volunteer office at 216-707-2593 or e-mail volunteer@clevelandart.org for more information.

Art Crew Characters based on objects in the museum’s permanent collection give the CMA a touchable presence and vitality in the community. \$50 nonrefundable booking fee and \$75/hour with a two-hour minimum for each character and handler. Call 216-707-2483 or e-mail commartsinfo@clevelandart.org.

Art Stories

Every Thu, 10:30–11:00, classroom B. A storytime designed for children ages 2 to 5 and their favorite grown-up. Free; register through the ticket center. *E is for Elephant* Mar 3; *F is for Frog* Mar 10; *G is for Garden* Mar 17; *H is for House* Mar 24; *I is for I Spy* Mar 31; *J is for Jazz* Apr 7; *K is for Kite* Apr 14; *L is for Lemon* Apr 21; *M is for Music* Apr 28.

Join In

Art Cart Enjoy a rare opportunity to touch genuine works of art in an informal, intergenerational, and self-directed format. Group sessions can be arranged for a fee. Call 216-707-2467.

Docent’s Choice: Women Fri/Mar 4, 5:00–7:00. To honor Women’s History Month, the docents share their favorite objects made by women or made for women to use.

Ancient Egypt Sun/Mar 13, 1:00–3:00. Touch objects, once buried in Egyptian desert sands, that reveal themes in ancient Egyptian culture.

Artists of Our Region Sun/Apr 10, 1:00–3:00. Learn about the lives and careers of local 20th-century artists who created and nurtured Cleveland’s cultural institutions, including the Cleveland Institute of Art, Karamu House, Cowan Pottery Studio, and Cleveland Museum of Art—all critically important to the community then and now.

Make & Take: Craft with Style Second Wed of every month, 5:30–8:00. Drop in and join others in the atrium to make simple craft projects. Learn new techniques and grab a drink! *Paper Beads* Mar 9; *Pop-up Cards* Apr 13. \$5.

Yoga at the Museum Sat/Apr 16, 11:00, led by the Atma Center. Pre-registration required. \$12, CMA members \$8. Limit 30 participants. Please bring your own mat. Registrants must also complete a liability waiver, either in person or online via the Atma Center’s website.

Meditation in the Galleries Sat/Mar 12 and Apr 9, 11:00, gallery 247 and 218. Free; registration required. Space is limited. Suggested donation \$5. Please plan to arrive early; no late arrivals.

Art and Fiction Book Club Three Wed/Apr 13–27, 1:30–2:45, or three Thu/Apr 14–28, 3:30–4:45. *Crocodile on the Sandbank*, the first mystery in Elizabeth Peters’s *Amelia Peabody* series. \$40, CMA members \$30. Registration opens Wed/Mar 9.

Rasa: The Essence of Aesthetic Pleasure

A few times each year, the museum offers special four-week seminars focused on a single topic or theme represented in the collection or special exhibitions. Participants enjoy lectures from experts combined with visits to the galleries to look, discuss, and discover in-depth information about different areas of art history. In March the museum welcomes back Professor Deepak Sarma for *Rasa: The Essence of Aesthetic Pleasure*. Through visits to the west wing galleries to study works on view, the course introduces participants to the basics of Indian aesthetic theory. Professor Sarma teaches South Asian religions and philosophy at Case Western Reserve University and is the author of *Classical Indian Philosophy: A Reader* (2011), *Hinduism: A Reader* (2008), and other books. He has lectured at the CMA on several occasions, most recently in two programs for *Yoga: The Art of Transformation*: the gallery talk *Devising Yoga / Yoga as a Device* and the seminar *Dharma and Darshan*. —BC

Rasa: The Essence of Aesthetic Pleasure Four Wed/Mar 9–30, 7:00–8:30, classroom A. Deepak Sarma, professor of South Asian religions and philosophy at Case Western Reserve University. Learn the basics of Indian aesthetic theory, including *fringara* (erotic/love), *Karuna* (compassion), and *Adbhuta* (marvelous), three of the eight components that produce *rasa*, or aesthetic pleasure. \$95, CMA members \$75. Register through the ticket center.



Art Together

Families make art together.

Printmaking Workshop Sun/Mar 13, 1:00–3:30. Join us for two types of printmaking: linocuts and screenprints. Adult/child pair \$36, CMA members \$30; each additional person \$10.

Ceramics Workshop Sun/Apr 17, 1:00–3:30. Build animal sculptures inspired by ancient Egypt. Adult/child pair \$36, CMA members \$30; each additional person \$10. Member registration opens Mar 1; nonmembers Mar 15.

Summer session starting Sun/July 24.

My Very First Art Class

For young children and their favorite grown-up.

Three Fri/Mar 4–18, 10:00–10:45 (ages 1½–2½) or 11:15–12:00 (ages 2½–4½). *Sculpture, Pattern, 123.*

Four Fri/Apr 8–29, 10:00–10:45 (ages 1½–2½) or 11:15–12:00 (ages 2½–4½). *Families, ABC, Water, Spring.*

Mar classes: Adult/child pair \$48, CMA members \$40; additional child \$18. Apr classes: Adult/child pair \$65, CMA members \$55; additional child \$24. Limit nine adult/child pairs.

Summer session: Fri/July 8–29.

Museum Art Classes for Children and Teens

Six Sat/Mar 12–Apr 23 (no class Mar 26), 10:00–11:30 or 1:00–2:30. These studios for students, ages 3 to 17, combine a visit to the CMA galleries and art making in the classroom. Most classes \$84, CMA members \$72. Art for Parent and Child \$96/\$84. Register ahead at the ticket center.

Art for Parent and Child (age 3) Mornings only. Limit 12 pairs.

Mini-Masters: Pattern (ages 4–5)

Line Around (ages 5–6)

Colorific (ages 6–8)

Vivid Visions (ages 8–10)

Start with the Basics 3 (ages 10–12)

Teen Drawing Workshop (ages 13–17)

Summer Session July and early Aug—details to come.

Summer Camps

Five-day camps, held at Laurel School Lyman Campus on Mon with trips to the CMA Tue–Fri.

Painting Camp with the Cleveland Museum of Art Mon/June 20–Fri/June 24, 9:00–4:00. Children entering grades 2–5 get a one-of-a-kind opportunity to create a self-portrait that will be displayed at the museum during its centennial year! \$425.

Creature Creations with the Cleveland Museum of Art Mon/June 13–Fri/June 17, 9:00–4:00. Children entering grades 5–8 focus on creatures of all kinds. \$425.

Wearable Art Camp with the Cleveland Museum of Art Mon/July 25–Fri/July 29, 9:00–4:00. Children entering grades 5–8 learn how to design and engineer amazing costumes and masks using a variety of materials, including LED technology. \$425.

Adult Studios

For more information, e-mail adultstudios@clevelandart.org. Some classes have materials or model fees; see clevelandart.org.

All-Day Workshop: Shibori Sat/Mar 5, 10:00–4:00 (lunch on your own). Instructor: JoAnn Giordano. \$90, CMA members \$75.

All-Day Workshop: Ikebana Sat/Mar 5, 10:00–4:00 (lunch on your own). Instructor: Isa Ranganaathan. \$85, CMA members \$70.

Painting for Beginners, Oil and Acrylic Eight Tue/Mar 8–Apr 26, 10:00–12:30. Instructor: Susan Gray Bé. \$195, CMA members \$150.

Chinese Painting Five Tue/Mar 8–Apr 5, 1:00–3:30. Instructor: Mitzi Lai. \$125, CMA members \$100.

Intro to Drawing Eight Tue/Mar 8–Apr 26, 1:00–3:30. Instructor: Jo Ann Rencz. \$205, CMA members \$155.

Introduction to Painting Eight Wed/Mar 9–Apr 27, 10:00–12:30. Instructor: Cliff Novak. \$195, CMA members \$150.

Drawing in the Galleries Eight Wed/Mar 9–Apr 27, 10:00–12:30 or 6:00–8:30. Instructor: Susan Gray Bé. \$205, CMA members \$155.

Watercolor Eight Wed/Mar 9–May 4, 10:00–12:30 (no class Mar 30). Instructor: Jesse Rhinehart. \$195, CMA members \$150.

Watercolor in the Evening Eight Wed/Mar 9–May 4, 6:00–8:30 (no class Mar 30). Instructor: Jesse Rhinehart. \$195, CMA members \$150.

Beginning Watercolor Eight Thu/Mar 10–May 5 (no class Mar 31), 9:30–12:00. Instructor: Jesse Rhinehart. \$195, CMA members \$150.

Composition in Oil Eight Fri/Mar 11–Apr 29, 10:00–12:30 or 6:00–8:30. Instructor: Susan Gray Bé. \$215, CMA members \$155. Price includes model fee.

Gesture Drawing Three Sun/Apr 10–24, 12:30–3:00. Instructor: Susan Gray Bé. \$95, CMA members \$85.

For Teachers

Art to Go See and touch amazing works of art from the museum’s distinctive Education Art Collection at your school, library, community center, or other site. Call 216-707-2467 or see full information at clevelandart.org.

Supported by Ernst & Young

Transportation Subsidies for School Visits to the Museum Bus reimbursements may be available (Sep–Apr) for pre-K–12 schools with at least 30% of students qualified for free/reduced lunch. Funding is limited. Visit goo.gl/WdtbF4 or contact Diane Cizek (216-707-2468 or dcizek@clevelandart.org).

Support provided by the Womens Council of the Cleveland Museum of Art and Kent H. Smith Charitable Trust.

Distance Learning Subsidies Subsidies may be available for live, interactive videoconferences for your school. Visit cma.org/learn or contact Diane Cizek (216-707-2468 or dcizek@clevelandart.org). Supported by Ernst & Young

Pharaoh: King of Ancient Egypt Tours available Mar 22–May 27. Explore the exhibition with your students as they consider this important early civilization—its technology, government, and religious practices. Field trip information at cma.org/learn.

TRC to Go—Professional Development Comes to You! Contact Dale Hilton about custom-designed professional development sessions, on-site and off-site, for your district, school, or subject area (216-707-2491 or dhilton@clevelandart.org); or Hajnal Eppley (216-707-6811 or heppley@clevelandart.org).

For up-to-date information regarding educator events and workshops, visit cma.org/learn.



Second Sundays Community Day

On April 10 from 11:00 to 4:00 the Cleveland Museum of Art’s Museum Ambassadors host a special Second Sundays Community Day (cma.org/events/special-events/second-sunday-family-day). Students from Bedford, John Hay, Lincoln West, MC²STEM, Shaker Heights, Shaw, and Westlake High Schools, and Cleveland School of the Arts will take over regular Second Sundays programming with student-led gallery and studio activities showcasing what they’ve learned at the CMA over the past year. The Ambassadors visit the museum monthly and engage in hands-on activities that give them behind-the-scenes insight. Students explore the museum’s collection and also engage in career exploration of museum and non-profit professions. The program culminates with a Community Day, allowing students to put their knowledge into action and share their expertise with visitors.

While Second Sundays are for visitors of all ages, the museum also offers programs hosted by teens, for teens. High school students can join us for Teen Night, hosted by the Teen CO-OP, on May 20. To find out more or to apply for the 2016–17 Teen CO-OP program, visit cma.org/teens.

Second Sundays Enjoy a variety of family-friendly activities including art making. *Egyptian Excursion* Sun/Mar 13, 11:00–4:00. *Museum Ambassadors Community Day* Sun/Apr 10, 11:00–4:00.

Supported by Medical Mutual



Experiences under Development

With the newly opened Beta Gallery, the Cleveland Museum of Art is actively involving museum visitors in the development of some of its displays. Located across from the impressive 40-foot collection wall in Gallery One, the Beta Gallery is deceptively modest in scale, but it represents a new approach to museum development and continues the revolutionary spirit with which Gallery One has become synonymous.

The goal of Gallery One is to be in perpetual beta: to constantly reinvent itself, to push the boundaries of what is technically possible, and most importantly to enhance visitor engagement. The Beta Gallery supports this mission by involving museum visitors in the curatorial process. Interactives change throughout the year, and visitors can experience projects while they are still in development and provide commentary that will ultimately inform the permanent displays in Gallery One.

The Beta Gallery opened on November 3 with two installations: Ask an Expert and Story Booth. The museum expects the content to be in constant flux as feedback is incorporated and new projects are developed. What better way to enhance visitor experience than to include visitors in the creation of the experience? With the opening of the Beta Gallery, the Cleveland Museum of Art once again changes the playing field of museum development.

Jane Alexander
Chief Information Officer





Ask an Expert

Requests for Ingalls Library reference services have surged thanks to the Ask an Expert prototype located in the Beta Gallery in Gallery One and on the museum’s website. From November 5 to December 31, library, archives, and museum experts answered 272 submissions running the gamut from requests for appraisal resources to questions about the pronunciation of artist names. We also received more esoteric questions such as one from a ten-year-old boy who asked, “What do the inscriptions say in the portrait of Muhammad Shah near the [royal Persian] tent?” Visitors were interested in details about *Painting the Modern Garden*, ranging from how long it took to see the exhibition to questions regarding Monet and other artists. Queries about the bombing of the *Thinker* topped the list.

Evidence of peer prompting in Ask an Expert continues to surprise. After library staff responded to a question about the value of specific paintings in the collection, five more followed. A question about the largest paintings in the museum quickly inspired follow-up questions about the smallest paintings. Even the most specialized subjects become a trend among visitors using Ask an Expert, evidenced by a string of questions about dogs in art.

Betsy Lantz
Director of Library
and Archives



In the Store

CMA@Home Check out our new CMA@Home kiosk in the museum store. Top-quality reproductions from the Cleveland Museum of Art’s collection can be ordered on paper or canvas in a choice of three sizes, and shipped to your home. Six framing styles are offered. Members receive a 15% discount on orders every day! Shop here. Ship home.

Charitable Rollover Here to Stay

The IRA Charitable Rollover has finally passed into law *permanently*:

What does this mean? Making a gift directly from your IRA to the Cleveland Museum of Art comes with several advantages:

- The gift is included in your required minimum distribution.
- Contributions from your IRA do not count toward your gross income; they are non-taxed rollovers.
- IRA donations are a simple, headache-free way to make an impact at the Cleveland Museum of Art.
- IRA donations may be made throughout the year, extending the rollover into the future.



Thanks

The museum recognizes the annual commitment of donors at the Collectors Circle level and above, featured throughout the year on our Donor Recognition digital sign located in the Gallery One corridor. We proudly acknowledge the annual support of the following donors:

- Mr. and Mrs. William F. Calfee
Ellen and Bruce Mavec
Edith D. Miller
Mr. John C. Morley
Scott C. Mueller
Mr. and Mrs. Stephen E. Myers
Lucia S. Nash
Jane Baker Nord
Mr. and Mrs. William J. O’Neill Jr.

Eligibility requirements for benefits under the extended IRA Charitable Rollover:

- You must be at least 70½ years old when you make the gift.
- You must make an outright gift directly from your IRA to the Cleveland Museum of Art.
- The sum of your IRA gifts cannot total more than \$100,000.

For specific information about the IRA Charitable Rollover, please contact Diane Strachan, CFRE, by phone at 216-707-2585 or by e-mail at dstrachan@clevelandart.org or visit clevelandart.giftplans.org.



Liz Clay Educator
Vessela Kouzova Graphic Designer

Hint Look in galleries 107, 108, 211, 216, 228, 231, and 234.

Take a closer look! Bring this game to the museum and see if you can find these artworks using the details below.

Want to check your answers? Bring your game to the atrium desk.





LEFT

From the CMA archives:
Caroline Ransom Williams
catalogues Egyptian objects
for the new museum in 1916

FRONT COVER

**Head of Pharaoh
Tuthmosis III** (detail),
c. 1479–1425 BC. New King-
dom, Dynasty 18, reign of
Tuthmosis III. Karnak, The-
bes, Egypt. Green siltstone;
46 x 19 x 32 cm. British
Museum EA 986. © Trustees
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